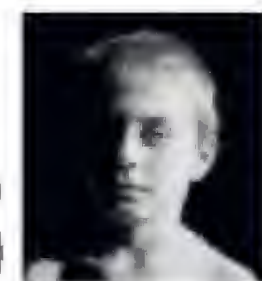


**MAXIMUM DETAIL**  
**NIKON D800 TEST**



**BRILLIANT PORTRAITS**  
**APOY ROUND 2 RESULTS**



THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

Saturday 28 April 2012

# amateur **Photographer**

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# D8000

Better than medium format

**THE 38  
MILLION  
PIXEL  
MIRACLE**



**ON TEST**

**PAGE 52**

**LOW NOISE, HIGH ZOOM**  
Canon PowerShot SX260 HS



**DOCUMENTARY**

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**DANGEROUS WORK**  
Documenting a violent planet:  
Sony World Photo Award winner



**FUTURE TRENDS**

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**DIGITAL MEETS FILM**  
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**PAGE 45**



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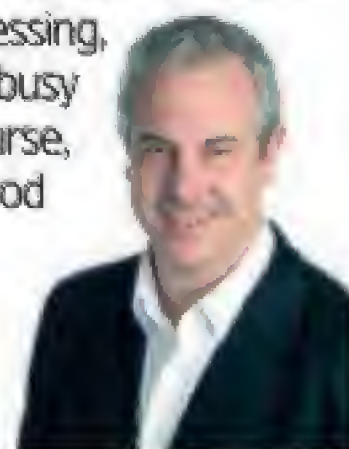
**Amateur Photographer** For everyone who loves photography

**I'M NOT** a great fan of the smell of chemist shops. I'm not entirely sure what that smell is, but they all have it. It's the kind of odour I can't breath in for long without feeling a bit ill. Perhaps that's what it's for – like the supermarket baker pumping the aroma of hot bread into the atmosphere – to encourage you to buy something.

There is a positive side to this smell, though. It immediately reminds me of the first roll of film I ever had developed. It was in a chemist shop near the house my parents still live in. You had to be quiet in there, just as if you were in church. The head pharmacist was the priest and the 4in-square washed-out prints were like a collection

of disappointing holy relics.

The association between photography and the chemist shop is ages old, and while Boots says it isn't giving up on film processing, it is obviously scaling back in less busy stores. It's understandable, of course, but sad all the same. In all likelihood it won't be too long before you can't get a film processed on the high street, but when that day comes it will be purely because too few people are using the service. How much will you miss it?



**Damien Demolder**  
Editor

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IN AP 7 APRIL WE ASKED...

Do you take pictures on a camera phone?



YOU ANSWERED...

A No, I never would	26%
B Mine's not good enough	18%
C Occasionally	44%
D Yes, instead of my compact	8%
E I shoot more than I do on my DSLR	4%

THIS WEEK WE ASK...

When did you last have a roll of film developed?

VOTE ONLINE [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

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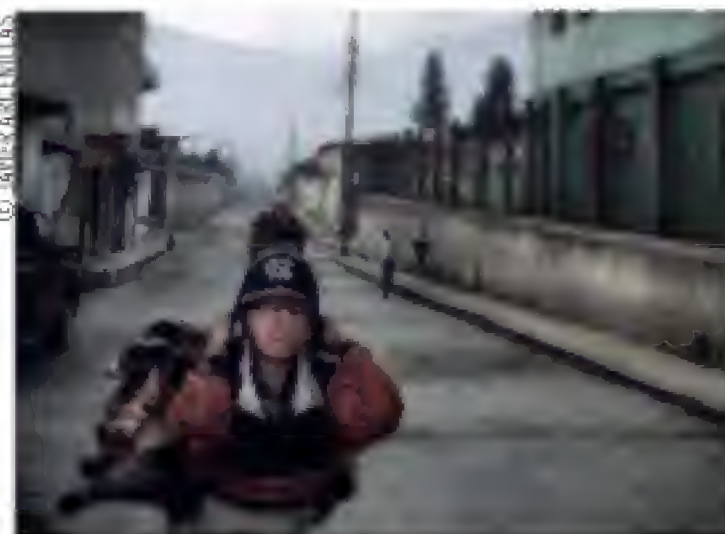
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Javier Arcenillas shows the brutal side of life

**HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT** Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit [www.amateurphotographer.co.uk/spotlight](http://www.amateurphotographer.co.uk/spotlight) for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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60D 17-85 IS Kit ..... £1099.00 £45.79 P/m

### EOS 7D

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100% viewfinder  
Integrated Speedlite transmitter



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7D 18-135 IS Kit ..... £1449.00 £60.37 P/m  
7D 15-85 IS USM Kit ..... £1699.00 £70.79 P/m

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100% viewfinder  
Integrated



5D MK II Body ..... £1669.00 £69.54 P/m  
5D MK II + 24-105 Lens .. £2269.00 £94.54 P/m

### EOS 5D MK III

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61 Point AF  
6 fps shooting  
Full HD Video  
Weather sealing  
14 Bit DIGIC5+ processor  
HDR Mode



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MK III + 24-105 Lens ... £3689.00 £153.70 P/m

### EOS 1D MK IV

16.1 MP CMOS sensor  
10 fps shooting  
45 point AF system  
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Dual DIGIC 4  
Integrated cleaning mode



1D Mark IV Body ..... £3499.00 £145.79 P/m

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5 fps shooting  
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Dual DIGIC III  
Integrated cleaning mode



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Dual DIGIC 5  
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EF 16-35mm f2.8 II L USM Lens ..... £1199.00 £49.95 P/m  
EF-S 15-85mm f3.5-5.6 IS USM Lens ..... £619.00 £25.79 P/m  
EF 17-40mm f4.0L USM Lens ..... £619.00 £23.26 P/m  
EF-S 17-85mm f4-5.6 IS USM Lens ..... £349.00 £22.10 P/m  
EF-S 18-200mm f3.5-5.6 IS Lens ..... £399.00 £23.27 P/m  
EF 24-105mm f4L IS USM Lens ..... £899.00 £37.45 P/m  
EF 28-135mm f3.5-5.6 USM IS Lens ..... £379.00 £22.10 P/m

EF 28-300mm f3.5-5.6L IS USM Lens ... £2189.00 £91.20 P/m  
EF 70-300mm f/4.0-5.6 IS USM ..... £419.00 £20.95 P/m  
EF 70-300mm f/4.5-5.6L IS USM ..... £1159.00 £48.29 P/m  
EF 70-200mm f/4.0 L USM ..... £529.00 £22.04 P/m  
EF 70-200mm f/4.0 L IS USM ..... £929.00 £38.70 P/m  
EF 70-200mm f/2.8L USM ..... £979.00 £40.79 P/m  
EF 70-200mm f/2.8 L IS USM ..... £1869.00 £77.87 P/m  
EF 100-400mm f4.5-5.6L USM IS ..... £1249.00 £52.04 P/m

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EF 200mm f2.0L IS USM Lens ..... £4939.00 £205.79 P/m  
EF 200mm f2.8L II USM Lens ..... £599.00 £24.95 P/m  
EF 85mm f1.2L II USM Lens ..... £1729.00 £72.04 P/m  
EF 50mm f1.2L USM Lens ..... £1269.00 £52.87 P/m

EF 35mm f1.4L USM Lens ..... £1159.00 £48.29 P/m  
EF 24mm f1.4L II USM Lens ..... £1329.00 £55.37 P/m  
EF 24mm f2.8 Lens ..... £369.00 £21.52 P/m  
EF 20mm f2.8 USM Lens ..... £404.00 £23.56 P/m  
EF 14mm f2.8L II USM Lens ..... £1859.00 £77.45 P/m

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EF-S 60mm f2.8 Macro USM Lens ..... £349.00 £23.26 P/m  
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TS-E 45mm f/2.8 Lens ..... £1118.00 £46.58 P/m  
TS-E 90mm f/2.8 Lens ..... £1118.00 £46.58 P/m

## Canon Extenders



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Extender EF 2x III  
£419.00 £20.95 P/m

Extender EF 1.4x III  
£419.00 £20.95 P/m

## Canon Speedlite Flash



Speedlite 580EX II Flashgun  
£409.00 £23.85 P/m



Macro Ring Lite MR-14EX  
£459.00 £22.95 P/m



Macro Ring Lite MT-24EX  
£769.00 £32.04 P/m



# APNews

News | Analysis | Comment | PhotoDiary 28/4/12



**Boots branch ceases production of all in-store processing**  
The end of film d&p? See [page 7](#)

Media Space project seeks £2m backing • Film producer steps in

## BOND MAN ON MISSION TO FUND HISTORIC GALLERY



**A JAMES** Bond film producer has stepped in to help finance the £4 million Media Space photography gallery at London's Science Museum, most of which has to be funded privately, AP can reveal.

Photography collectors and dealers have joined forces to donate images for an auction that aims to raise hundreds of thousands of pounds for the project.

The group includes Michael G Wilson, co-producer of the James Bond films and a well-known collector.

Due to open in spring 2013, the Media Space is expected to display a mixture of exhibits from the National Media Museum in Bradford, West Yorkshire, covering photography, film, television and the internet.

The NMM holds some of the world's most historic images, including the earliest surviving negative created by British photography inventor William Henry Fox Talbot.

The 'benefit sale' of 61 images will be held at Christie's in London on 16 May and is set to raise more than £300,000 for the gallery.

More than half of the £4m cash needed to fund the project will have to be raised from private sources.



**This portrait of General Sir James Simpson by Roger Fenton, c1855, is among photos donated by Michael G Wilson for next month's auction**

Responding to a freedom of information request, the National Museum of Science and Industry (NMSI) told AP: 'It is anticipated that over 50% of the project cost will come from private sources, such as corporate sponsorship and donations from individuals.'

'However, fundraising will continue through

the life of the project and beyond to cover the associated costs.'

The NMSI says it has 'underwritten' the full £4m project cost, yet has so far only spent £620,000 on the development.

The gallery attracted an initial budget of nearly £9m, but that was before a £2.8m Heritage Lottery Fund bid was rejected in 2009, reported *The Guardian* last year.

Last month, Charlotte Cotton said she is stepping down as creative director at Media Space. Speaking at the San Francisco Museum of Modern Art in April 2010, Cotton said that she was 'sure we won't raise all the money needed to do this project'.

However, the NMSI, which is overseeing the plans – first mooted in 2005 – claims Cotton did not resign over funding concerns. Project bosses maintain that Cotton is leaving because her 'vision for Media Space had been completed'.

A spokesman for the project told us: 'The NMSI has funds in place to commit to opening Media Space in spring 2013... As with all major capital projects, Media Space is being delivered in phases.'

'We are continuing to fundraise for additional elements of the build and the ongoing programme.'

The Media Space has already received donations from the Dana and Albert Broccoli Foundation, a charity set up by the family of 007 movie producer Cubby Broccoli.

## SNAP SHOTS

● A news photographer has been seriously injured while covering riots in Athens, Greece. Marios Lolos, 46, president of the Union of Greek Photojournalists, reportedly sustained a fractured skull during a clash with riot police. The attack was condemned as outrageous by journalism bodies.

● Fujifilm's FinePix HS30EXR, a 16-million-pixel bridge camera announced in January, costs £399.99 and is on sale now. Features include an electronic viewfinder (920,000-dot resolution) and a 30x lens designed to deliver the 35mm equivalent of a 24-720mm zoom.

## Do you have a story?

Contact Chris Cheesman  
Tel: 0203 148 4129  
Fax: 0203 148 8130  
amateurphotographer  
@ipcmedia.com



To keep up to date with all the latest photography news on the AP website, scan this symbol with a QR code reader on your mobile phone, iPad or iPod.

## FRESH DELAYS HIT FLAGSHIP CANON DSLR

**CANON** has once again delayed the release of its EOS-1D X DSLR, this time by almost two months.

Aimed at professional sports and studio photographers, the flagship DSLR had originally been due to go on sale in March.

However, in February, Canon said that the 18.1-million-pixel, full-frame camera would not be available until the end of April, due to 'development delays'.

Canon's UK office has since announced that it will not go on sale until 'mid-June'.

In a statement, Canon UK blamed a 'delay to the start of mass production', but declined to elaborate when approached by AP.

Canon's EF 24-70mm f/2.8L II USM lens has been delayed until 'early July'.

The EOS-1D X was unveiled to the photographic press in October 2011. Canon hopes it will be used at the Olympics.





A week of photographic opportunity

## PHOTO DIARY

Wednesday 25 April

**EXHIBITION** Soundexposed, until 20 May at East Kilbride Arts Centre, East Kilbride G74 4DU. Visit [www.soundexposed.tumblr.com](http://www.soundexposed.tumblr.com).

**EXHIBITION** Celebrating the Life of The Yorkshire Princess, until 17 June at Harewood House, Leeds LS17 9LG. Tel: 0113 218 1010. Visit [www.harewood.org](http://www.harewood.org).

Thursday 26 April

**EXHIBITION** Out of Time: Contemporary Palladium Prints, until 26 May at Apothecary Gallery CIC, London W6 8NH. Tel: 0207 381 5727. Visit [www.londonapothecary.co.uk](http://www.londonapothecary.co.uk).

**EXHIBITION** Through Lichfield's Lens: The Polaroids, until 6 May at Nunnington Hall, North Yorkshire YO62 5UY. Tel: 01439 748 283. Visit [www.nationaltrust.org.uk](http://www.nationaltrust.org.uk).

Friday 27 April

**EXHIBITION** Master of Light by Giuseppe Cavalli, until 17 June at the Estorick Collection of Modern Italian Art, London N1 2AN. Tel: 0207 704 9522. Visit [www.estorickcollection.com](http://www.estorickcollection.com). **EXHIBITION** Family by Chris Verene, until 29 April at Third Floor Gallery, Cardiff CF10 5AD. Visit [www.thirdfloorgallery.com](http://www.thirdfloorgallery.com).

Saturday 28 April

**EXHIBITION** Magnum 62, celebrates work of the agency's 62 members, until 19 May at Chris Beetles Fine Photographs, London W1B 4DE. Visit [www.chrisbeetlesfinephotographs.com](http://www.chrisbeetlesfinephotographs.com). **DON'T MISS** Outdoor Photography at Cudden Point, led by David Chapman (11am-4pm, cost £30). To book, call 01736 762 479. Visit [www.nationaltrust.org.uk](http://www.nationaltrust.org.uk).

Sunday 29 April

**EXHIBITION** Low Pressure by Edward Hopley, until 26 May at Quaglinos' restaurant, London SW1Y 6AJ. Tel: 0207 930 6767. Visit [www.quaglinos-restaurant.co.uk](http://www.quaglinos-restaurant.co.uk). **EXHIBITION** Marcus Adams: Royal Photographer, until 17 June at Harewood House, Leeds LS17 9LG. Tel: 0113 218 1010. Visit [www.harewood.org](http://www.harewood.org).

Monday 30 April

**EXHIBITION** The Falklands, 1982, outdoor exhibition until July 2014 at IWM North, Manchester M17 1TZ. Tel: 0161 836 4000. Visit [www.iwm.org.uk](http://www.iwm.org.uk).

**EXHIBITION** Larger than Life by René Burri, until 26 May at Atlas Gallery, London W1U 7NF. Tel: 0207 224 4192. Visit [www.atlasgallery.com](http://www.atlasgallery.com).

Tuesday 1 May **LATEST AP ON SALE**

**DON'T MISS** Explore your digital camera, tuition (9.30am-4pm, cost £65) at Frensham Little Pond, Surrey GU8 5QA. Tel: 01428 681 050. Visit [www.nationaltrust.org.uk](http://www.nationaltrust.org.uk). **EXHIBITION** Portrait of London (from Museum of London archives), until 12 August at Wandsworth Museum, London SW18 1RX. Tel: 0208 870 6060. Visit [www.wandsworthmuseum.co.uk](http://www.wandsworthmuseum.co.uk).



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Instagram has 30 million users

## FACEBOOK BUYS INSTAGRAM FOR \$1 BILLION

**SOCIAL** networking website Facebook has bought image-sharing mobile phone application Instagram for \$1 billion. But the move has prompted concerns that Instagram users will now prove rich pickings for advertisers.

Instagram CEO Kevin Systrom, who is reportedly set to pocket \$400m from the deal, insisted that the two-year-old site 'is not going away'.

He added: 'We'll be working with Facebook to evolve Instagram and build the network... the app will still be the same one you know and love...'

Facebook founder Mark Zuckerberg said: 'We plan on keeping features like the ability to post to other social networks, the ability to not share your Instagrams on Facebook if you want, and the ability to have followers and follow people separately from your friends on Facebook.'

Explaining how Facebook stands to benefit from the deal, Simon Mansell, CEO of TBG Digital, which sells and manages advertising space on Facebook, told US website Business Insider: 'It keeps people addicted to photos on Facebook, and Facebook makes money by selling ads next to users' photo albums. A



Instagram users may be the target of advertisers after the Facebook deal

huge part of Facebook's stickiness revolves around photos. Who wants to leave the site that contains years' worth of family snaps?

'Instagram was proving so popular that it threatened that photo-storage stickiness.'

Although Instagram says it does not claim image rights, its terms of use state that it reserves the right to alter its terms and conditions without notice.

Current rules state that, by displaying images on Instagram, users automatically grant Instagram a non-exclusive, royalty-free worldwide licence to use, reproduce and publicly display their photos.

## GETTY MAN WINS PRESS PHOTO TITLE

**A GETTY** Images photographer is celebrating after being named Photographer of the Year at the Press Awards.

Speaking after the awards ceremony, held at London's Lancaster Hotel, winning photographer Oli Scarff said: 'It is an absolute honour to win this prestigious award, particularly given the strong competition...'

Adrian Murrell, senior vice-president of Getty's Global Editorial Division, described Oli's portfolio as 'innovative' and 'compelling', and said the agency was 'extremely proud' of his success.

Oli's entry included an image of a stabbing victim at the Notting Hill Carnival, showing the culprit attempting to flee the scene, and a shot of Rupert Murdoch after the phone-hacking scandal allegations emerged (pictured).

This is the second consecutive year that a Getty Images photographer has won the award. Last year, photographer Matt Cardy claimed the title.

Oli's winning portfolio can be viewed at [www.gettyimages.co.uk](http://www.gettyimages.co.uk).



© OLISCARFF/GETTY IMAGES



## SNAP SHOTS

● AP Editor Damien Demolder will be giving a talk on street photography at Somerset House in London on 27 April. He will also be hosting street photography workshops in association with Sony on 28 and 29 April, as part of World Photo London. During the workshops, Damien will walk participants through the streets around Somerset House, helping them spot subjects and identify captivating scenes using a Sony NEX-7 and a range of Sony lenses. To win a workshop place, visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk).

● A BBC cameraman used a Canon EOS 5D Mark II DSLR to film a report in Syria, as using a traditional shoulder-mounted TV camera would have been too heavy. Cameraman Fred Scott told website [imagejunkies.com](http://imagejunkies.com) that he favoured the kit when shooting a *Panorama* report called 'Homs: Journey into Hell', presented by BBC reporter Paul Wood. To read the full interview, visit [www.imagejunkies.com](http://www.imagejunkies.com).



### Do you have a story?

Contact Chris Cheesman  
Tel: 0203 148 4129  
Fax: 0203 148 8130  
[amateurphotographer@ipcmedia.com](mailto:amateurphotographer@ipcmedia.com)

Chain insists not a company-wide policy

# BOOTS BRANCH ENDS IN-STORE PROCESSING

**BOOTS** insists it is not abandoning film processing, despite telling customers at a branch in Surrey that film can no longer be processed in-store owing to falling demand.

Visitors to the Leatherhead store were recently greeted by a sign that read: 'Due to the decline of our Photo Processing Business, this store will cease production of all in-store processing from Tue 24th April 2012'.

In a letter to AP, Keith Hughes wrote: 'Imagine how I felt when I went into Boots and saw this notice. I have always found my local branch of Boots very helpful and their service normally meets my requirements.'

Keith – who says he does not own a computer – added: 'It seems that those in



This sign was recently on display at a Boots branch in Leatherhead, Surrey

my situation are either being blackmailed into getting a computer, or having to opt out of photography, a hobby I have enjoyed for more than 60 years.'

A Boots spokesperson told AP: 'We constantly review our products and services to ensure we meet the changing needs of our customers and we have found that the way our customers use photo services in the market has changed significantly over recent years.'

'As a result, a plan to develop the Boots photo experience in the Leatherhead store is underway, to update the service that will be available from 26 April 2012.'

She added: 'Customers can still take in films to be processed... this will be a send-away service.'

Boots' history of film processing stretches back to 1954, when a company set up by pharmacist Edgar Moss opened its first photographic store in Staines, Middlesex, keen to exploit the popularity of photography.

'It carried an extensive range of stock, had a demonstration room at the rear and a specialist photographic manager, and was greeted with enthusiasm by local amateur photographers,' states Boots' website.

The spokesperson added: 'Customers visiting the Leatherhead store will still be able to... order lab-quality prints and creative products, which will continue to be available via the in-store-kiosk.'

Boots insists the move is not part of a new company-wide policy.

## PENTAX LAUNCHES DIGITAL-ONLY 25MM LENS

**PENTAX** has launched a new 25mm lens, specifically designed for its 645D medium-format DSLR. The Pentax-DA645 25mm f/4 AL [IF] SDM AW is due on sale now, priced a penny under £4,000.

The launch comes a year after the release of a film and digital version of the lens carrying the same specification, which will now be available in Japan only, according to Pentax.

By making a digital-only version, the firm

hopes to ramp up production for the 25mm optic, which Pentax said has proved popular.

The new lens should be quicker to manufacture than its film and digital sibling, said a spokesman.

However, it will be £200 more expensive than the current 'Pentax-D FA' version, which went on sale last April priced £3,799.99.

Pentax attributes the price difference to currency changes over the past 12 months.



## TRAGEDY OF DNA PHOTOGRAPHER EXPOSED



The portrait of British researchers alongside their DNA double helix model

**JUST** months after he died in a car crash, the work of a photographer behind the famous portrait of researchers who discovered DNA has gone on show.

Antony Barrington-Brown and his wife Althea died near their home in Warminster, Wiltshire, on 24 January, reportedly in a head-on collision with a truck.

Before he died, Barrington-Brown donated 240 of his portraits to the National Portrait Gallery in London, which has selected 15 for an exhibition of 1950s portraits.

At the time of his death, the photographer had been working on the display.

Among the images is Barrington-Brown's

1953 portrait of James Watson and Francis Crick, shortly after they had discovered the structure of DNA. The picture (see left) shows them alongside their DNA double helix model.

Barrington-Brown captured the image at the Cavendish laboratory in Cambridge to accompany an article for *Time* magazine. Although not published at the time, the photograph became well known following its reproduction in Crick's memoir, *The Double Helix* (1968).

Cambridge Connections: Photographs by Antony Barrington-Brown (1927-2012) runs at the National Portrait Gallery until 16 September.



AP  
THIS  
WEEK  
IN...

1900

In 1900, it seems there was a slow-down in the technical progression of photography. *Notes and Comments* on AP's front page stated: 'Everyone is saying that in matters photographic there is just now a lull. We seem to be suffering from the perfection to which everything in the way of processes and apparatus has now been brought, and we naturally complain that nothing novel presents itself.' And the answer? 'We must rather look to the extension and wider application of existing processes and appliances...' One such idea was a 'cheap and simple form of mutoscope [early motion-picture device] for home use, and to supply this family machine with pictures on the circulating library plan, so that there will always be a variety of subjects on hand for each subscriber'.

Everyone is saying that in matters photographic there is just now a lull. We seem to be suffering from the perfection to which everything in the way of processes and apparatus has now been brought, and we naturally complain that nothing novel presents itself. We must rather look to the extension and wider application of existing processes and appliances, and one of these is foreshadowed in a scheme which has been recently elaborated for the wider diffusion of cinematograph pictures. The idea is to issue a cheap and simple form of mutoscope for home use, and to supply this family machine with pictures on the circulating library plan, so that there will always be a variety of subjects on hand for each subscriber.

## SNAP SHOTS

● AP understands that sports photographers will have access to robot-mounted Nikon D4 DSLRs, allowing them to capture much of the action from this summer's sports events, remotely. Nikon's D800 may also be used in this way. Sources suggest that the robotic device may be used to photograph aquatic events, as well as action on dry land, at the Olympic Games. In a separate move, Nikon says it expects to have 80 staff on hand to loan camera equipment to photographers, and to help carry out minor repairs at the Games. Staff will work in shifts, with the first starting at 7am on each day.

● A newspaper photographer who won an MBE for services to his county has died from leukaemia, aged 76. Peter Washbourn MBE spent 40 years at the *Lincolnshire Echo*. Paying tribute, former editor Mike Sassi told the *HoldTheFrontPage* website: 'As journalists we had the utmost respect for him. He was at the front line of press photography for many years and then came back as a freelance writer in retirement.' Peter retired in 1996.



© BURT OLMAG/MAGNUM PHOTOS

## Cameras and photos on display MAGNUM SHOW LAUNCHES NEW LONDON FILM MUSEUM

**CAMERAS** used on Hollywood movie sets by photographers from Magnum Photos will star in an inaugural exhibition at the London Film Museum in Covent Garden, which opens on 21 April.

The show, entitled *Magnum on Set*, is billed as a celebration of cinema, featuring 146 images by some of the greatest photographers of the 20th century.

'There will also be some exciting original artefacts, including Eve Arnold's original Rolleiflex and Inge Morath's Leica, not to mention original props, scripts and costumes,' said a museum spokesman.

'The photographers associated with Magnum have worked with movie-makers since [the agency's] creation in 1947.

'Robert Capa, one of the founding fathers, had many

friends in the film business, including Ingrid Bergman.'

The show runs until Saturday 1 September 2012.

The London Film Museum's exhibition space is located at 45 Wellington Street, Covent Garden, London WC2E 7BN.



© ELLIOTT ERMUTH/MAGNUM PHOTOS

## CLUBNEWS

Club news from around the country

### CARSHALTON CAMERA CLUB

The club's 57th annual exhibition will be open to the public from 22-26 May, at Carshalton Methodist Church, Ruskin Road, Surrey SM5 3DE. The show is free to enter and takes place from 3.30-5.30pm (22-25 May). On the evening of 21 May trophies will be awarded to members for Best Print, Best Digital Image, Best Portrait, Best Natural History Print, Best Mono Print and Best Record Print. An Open Day will be held on Saturday 26 May (10am-5pm), where members will be on hand to talk about the club. Visit [www.carshaltoncameraclub.org.uk](http://www.carshaltoncameraclub.org.uk).

### YATELEY CAMERA CLUB

The club's annual exhibition of 400 images will be held from 11-13 May at The Tythings, Reading Road, Yateley, Hampshire GU46 7RP. Entry is free. Visit <http://yateleycameraclub.co.uk>.

## LEICA HIRES STAFF FOR STORE EXPANSION

**LEICA** is hiring 11 staff as part of the expansion of its Mayfair store that was announced late last year. The positions include a deputy manager, a client care technician, a 'binocular and riflescope expert' and a barista for its on-site café.

Last year, Leica announced plans to open a photographic studio on the second floor of a vacant three-storey mews property opposite its existing base at 34 Bruton Place, London W1.

The expansion project aims to allow a wider range of Leica Akademie training workshops and to provide new camera hire facilities for users of its professional S system.

The barista will work at a new street-level café called Café Optik. Plans also include a Leica 'theme room', housing 50in plasma TV screens, and a gallery showcasing images taken using Leica cameras.

In 2010, Leica Camera Ltd announced a restructure of its UK business, with the loss of several jobs.

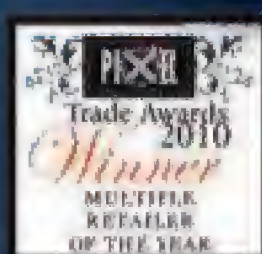




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## this week's **TOP 10** deals

<b>1</b>	<b>Canon</b> Powershot G1 X Condition = 5* - <b>Taunton</b> ..... <b>£589.99</b>
<b>2</b>	<b>Pentax</b> 60-250mm f/4 SMC DA* Condition = 5* - <b>Strand</b> ..... <b>£799.99</b>
<b>3</b>	<b>Nikon</b> D7000 Body Condition = 4* - <b>Plymouth</b> ..... <b>£769.99</b>
<b>4</b>	<b>Nikon</b> D3 Body Condition = 4* - <b>Southampton (Civic Centre)</b> ... <b>£1999.99</b>
<b>5</b>	<b>Canon</b> EOS 1D MkIII Body Condition = 5* - <b>Portsmouth</b> ..... <b>£1599.99</b>
<b>6</b>	<b>Nikon</b> D700 Body Condition = 4* - <b>Nottingham</b> ..... <b>£1449.99</b>
<b>7</b>	<b>Pentax</b> K100D & 18-55mm Condition = 5* - <b>Derby</b> ..... <b>£199.99</b>
<b>8</b>	<b>Canon</b> EOS 7D & 15-85mm Condition = 5* - <b>Bath</b> ..... <b>£1349.98</b>
<b>9</b>	<b>Sigma</b> 120-400mm OS HSM C-AF Condition = 5* - <b>Colchester</b> ..... <b>£549.99</b>
<b>10</b>	<b>Canon</b> EOS 60D Body Condition = 5* - <b>Lincoln</b> ..... <b>£629.99</b>

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# APReview

The latest photography books, exhibitions and websites. By Oliver Atwell



© PAOLO VENTURA

BOOK

## The Automaton

By Paolo Ventura

Dewi Lewis, hardback, £24, 52 pages, ISBN 978-1-907893-17-9

**ONE OF** the most important ways to learn when you're a child is to read a story. Hidden among the most innocent tales are lessons about life.

Contained within the stories of such writers as the

Brothers Grimm and Hans Christian Andersen are thinly veiled cautionary tales or in some cases an attempt to preserve history and help children to understand the world around them.

Paolo Ventura first heard the tale of *The Automaton* when he was a small boy. The story concerns a Jewish watchmaker living in the Venice ghetto in 1943. It's one of the bleakest and most terrifying periods of the Nazi occupation of Italy. One day the watchmaker decides to build an automaton (a robot) to keep him company while he waits for the fascist police to arrive and take him away. It's a great tale and in this book Paolo, using miniature sets and figurines, brings the story to life through a series of beautiful images and text. It won't be a book that appeals to everyone, but it's an extraordinary and tender work that deserves a large audience.



BOOK



© PAOLO VENTURA

## EXHIBITION

### Gillian Wearing

Until 17 June.  
Whitechapel  
Gallery, 77-82  
Whitechapel High  
Street, London E1  
7QX. Tel: 0207  
522 7888.  
Website: [www.whitechapelgallery.org](http://www.whitechapelgallery.org).  
Open Tues-Sun  
11am-6pm (Thurs  
and Fri until 9pm).  
Admission  
£9.50 (£7.50  
concessions)



© GILLIAN WEARING



© GILLIAN WEARING



© GILLIAN WEARING

**LET'S** get the necessary word of warning out of the way first: this exhibition won't appeal to everyone. In fact, some AP readers may find some of the work in the Whitechapel's latest exhibition a little difficult to fathom. After all, the Turner prize-winning artist Wearing is not known for taking a shy-and-retiring, conformist approach to her work. However, if you go with an open mind and take some of what Wearing does with a pinch of salt, there is much here to ponder.

Billed as the first major international

survey of Wearing's work, the exhibition features more than 100 pieces, including 12 videos. Of interest to Wearing are the 'masks' ordinary people adopt and how we present ourselves to others. The most interesting work on show (and the most accessible) is portraits of Wearing dressed up as members of her family and as iconic photographers such as the Robert Mapplethorpe, August Sander and Claude Cahun. Here, Wearing uses silicon masks to achieve uncanny likenesses.

The portraits are created without the aid of digital manipulation, which adds to their appeal.

Visitors can also see Wearing's well-known 'Signs' series, in which she asked members of the public to write what they were thinking at a particular moment. This exhibition is well worth a visit if you are in the mood for something to pull you out of your comfort zone.

**Gemma Padley**





## Pieter Hugo: This Must Be The Place

Essays by TJ Demos and Aaron Schuman. Prestel, hardback, £35, 228 pages, ISBN 978-3-7913-468-9-2

**PIETER** Hugo's images have always stood out in the confident blurring between political awareness, documentary conventions and his own personal and aesthetic agenda. Most appealingly, the shots, all of which are taken in his homeland of Africa, are often somewhere between straight portraiture and theatre. This retrospective should give you some idea of what that observation means. It collects images from all his projects, including the excellent books *Permanent Error* and *The Hyena and Other Men*, plus a handful of portraits and landscapes that have not



### BOOK

been published before. Some of his images have to be seen to be believed, particularly his portraits of men who have taken to keeping hyenas as pets. This is a great collection, and if you don't know Pieter Hugo's work then pick up this volume and absorb yourself in his world.



© PIETER HUGO

## <http://istillshootfilm.org>

**THIS** wonderful little site is the brainchild of... well, they simply describes themselves as 'me' on their profile picture. Regardless of who they are, they've put together an excellent blog that acts as an online portfolio and a place for readers to submit their film-based images. The site is a fantastic haven for people to flex their film muscle and put their images on display. Some of the pictures are quite incredible and just go to show that film is far from over. There's a quality to some of these images that is unique to film, and it's interesting that we're now seeing iPhones attempting to mimic the imperfections of film-based mediums. This site encourages you to go right back to the source, so load up your film camera, get out there and start shooting.

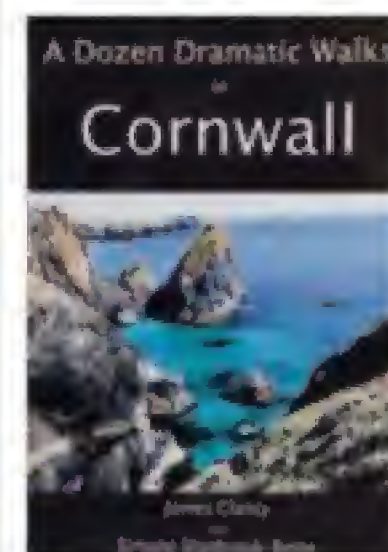


### WEBSITE

subscribe 0845 676 7778

# CONDENSED READING

## A round-up of the latest photography books on the market



● **A DOZEN DRAMATIC WALKS IN CORNWALL** by James Clancy and Simone Stanbrook-Byrne, £5.99 This handy little book acts as a guide to the most beautiful locations throughout Cornwall. The information is about as detailed as it could be and the images do a good job of conveying what you'll see when you reach your desired destination. Comprising part of a series, each book is worth a look.



● **THE FISHERMAN'S APPRENTICE** by Monty Halls, £20 Have you ever wondered how the fish on your plate get from the sea to your home? Allow this book to clue you in. They don't walk there, I'll tell you that. Monty Halls spent a year working alongside Cornish fishermen and this book, which complements the BBC TV series, documents his experiences of a very British way of life through some fascinating text and images.



● **A YEAR IN PICTURES: THE ROYAL HOSPITAL CHELSEA** by Patricia Rodwell, £40 This book, which documents London's Royal Hospital Chelsea, is about as quaint and English as they come. It moves through the four seasons and captures the hospital and its surrounding area with charm and affection. ● **CREATIVE PORTRAIT PHOTOGRAPHY** by Natalie Dybisz aka Miss Aniela, £17.99 This thorough and engaging book is notable for its huge range of styles and ideas. Its focus is on producing digital portraiture, and while some of the images may not be to AP readers' tastes it's difficult to deny the sheer inventiveness of them.





# Letters

Share your views and opinions with fellow AP readers every week

## LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card\*



FUJIFILM

### AN OLD SOLDIER'S LOVE NEVER FADES AWAY

I had to write in to tell you of an enjoyable chat I had with a lovely old gentleman I met while visiting my nan at her care home. His name was Arthur and he was there to see his wife, who was also a resident. He'd been in the forces all his life and had taken pictures all over the world. And at 82, he is still actively engaged in photography.

We talked about cameras, particularly classic film models, and Arthur spoke of his 'latest' model: a boot-sale-purchased Pentax S1A that he'd used only recently to take some excellent portraits of some of the home's residents and staff – including my nan.

Over the years he'd owned all kinds of cameras, including Contaxes, Rolleicord and Rolleiflex TLRs, and even his late dad's Kodak folder, which was of tremendous sentimental value. But his all-time favourite was a Leica IIIC, which his dad had brought back from the Second World War. Unfortunately, Arthur had to sell the Leica to a rather unscrupulous collector 'for a song' when times got a little tough financially.

However, when quizzed about his current favourite, he stretched into his camera bag and pulled out not an old Pentax, Leica or Rolleiflex, but – guess what? – a white-bodied Olympus XZ-1 digital compact. 'Gotta keep up with the times,' he said with a wink.

It was one of the most pleasant and engaging chats about photography I've ever had. And I'd love to think that, when I'm Arthur's age, my own love for photography will be as strong as his. I also know that he reads AP. So God bless you, Arthur. I hope you enjoy many more years of taking pictures.

**Elaine Irving, Tyne & Wear**

\*IN A CHOICE OF COMPACTFLASH, SD OR MEMORY STICK. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

## Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

\*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

## Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

years' time as we would be using video cameras and pulling our still images straight from the video stream. He did not disagree with me – he just smiled and said to watch this space.

Since our chat, I was surprised to find that Red, the American still and video digital cine camera manufacturer, is already doing this, if you surf the company's website. Canon is also dabbling with it, as no doubt other camera manufacturers are, and most future high-tech phones will follow this trend in the future.

They are exciting times that we are living in, and photography will certainly be changed for ever when this revolution really takes hold.

**Sandy Wilson, Hampshire**

## DANGEROUSLY FUNNY OR...

Roger Hicks has always provided a great comedy backstop to your excellent magazine. The deadpan style and weird logic have provided much amusement over the years, but he surpassed himself in the 14 April issue. I almost choked on my coffee when I read the bits about HTML and computer programmers. I wish I had been at International Computers Ltd when he was 'advising' the 'software experts' – I bet that not much work was done amid the hilarity. Please add a health warning to *The Final Frame*, as this man is dangerously funny.

**Graham Sumner, via email**

## ...WOEFULLY MISINFORMED?

I was amused to read Roger Hicks's rant about HTML in AP 14 April. I can only assume that Roger has used his journalistic instinct to deliberately craft a column that is at once poorly informed, highly opinionated, dismissive of an entire swathe of AP readers, and which offers no constructive suggestions at all. What genius! Guaranteed to generate a bulging mailbag.

Rather than pointing out the irony that Roger's column ends with the address of his website, I have been thinking about what lessons his rant teaches us. In photography, there is a range of equipment available to suit everyone, from the smallest child to the most advanced of experts. All of these produce an image, the difference being the degree of precise control the user has over that process. A simple point-and-shoot gives you no more than framing, while the Nikon D4 gives infinite possibilities. The child would be as frustrated by the D4 as the expert would be by the point-and-shoot because their requirements differ so much.

And so with Roger and his HTML rant. Roger, my advice would be: don't use it, get a point-and-shoot. HTML has been around, essentially unchanged, for about 20 years, and there are a plethora of tools that will do the detailed work for you. Use one of those – you'll be much happier. Get yourself a point-and-shoot website authoring tool, and if you need expertise, buy it. There are lots of experts out there who will gladly build your website with you, for a reasonable fee. But most of all, Roger, don't just complain,

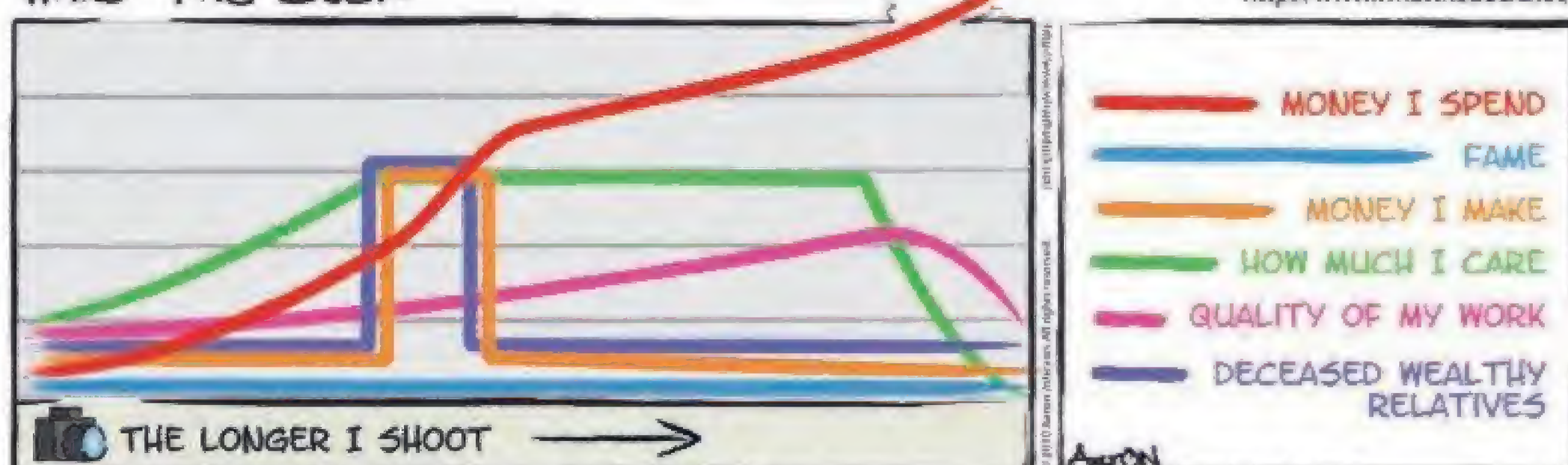
## VIDEO KILLS THE DSLR?

I was very intrigued by what Mal Jones wrote in his *Backchat* article (AP 14 April) about the demise of the DSLR. However, in my opinion he has got it right – but also wrong! The demise of the DSLR will not be brought

about by the mirrorless compact system camera, but by video aspect incorporated in many digital stills cameras.

Two years ago, while chatting to the technical person Paul Genge at Sony UK, I said that the DSLR would not exist in ten

## What The Duck







### A CASE OF DESIGN OVER SUBSTANCE?

Am I alone in thinking that the new Pentax K-01 in yellow, designed by the world-famous Marc Newson, looks more like it something from Fisher Price? Is there a place for designer cameras, and is this the first? Or could it be the last? **Howard Barnes, Sutherland**

**This is neither the first nor the last designer camera, Howard, and neither is it actually the worst looking. Doing something different with camera design is always a bit of a risk, and there is a good reason that most cameras look sober – because that is what most people want. The mass market wants a camera that will make them look more expert than they are, while enthusiasts want something that looks sensible. The market for fun, skateboard-cool cameras is, I believe, relatively small. I do hope that Pentax is successful with it, though. The camera certainly produces great-looking pictures, but you can find out more in our test in AP 5 May – Damien Demolder, Editor**

give us solutions. What is your suggestion for improving website authoring?

**Allan Kelly, East Lothian**

### NEW FOR OLD

Like Ivan Strahan (*Letters*, AP 21 April), I was very happy using relatively simple cameras with excellent prime lenses – in my case a Nikon F2s and F3s with a collection of lenses dating back to the 1960s, and Leica M2s and an M6 with lenses dating back to the 1940s. When I finally tired of scanning rolls of film into Lightroom, Leica gave me a clear and straightforward upgrade path to the M8 and M9, which means I can carry on using the same lenses and much the same techniques, but with the benefits of variable ISO and quality that matches, if not exceeds Kodachrome or Velvia.

But what to do with my excellent collection of Nikon lenses? As Nikon had moved on from the F3 to the F4, F5 and now F6, each one increasingly complex and bulky, supporting the new range of autofocus lenses, the company took the obvious path of building its digital range

into the same or similar bodies. Now, the D700 is an excellent camera in every way and it is possible to run it in manual mode. It produces superb images and the best lens I have yet found for it is a Micro-Nikkor 55mm f/3.5 dating from the early 1970s. However, put it alongside the F3 (similar to Ivan's favourite FM3A) and the problem becomes obvious: it is a beast of a camera to carry around for any length of time. Given the choice of picking up the D700 or the M9, the M9 wins almost every time.



Come on, Nikon – you still make a range of superb manual lenses and, unlike some of your competitors, your lens mounts are backwards compatible with almost every lens you ever made. Why not dust off an F3 and convert it to digital? If Leica can do it with the M7, requiring only that it makes the body slightly thicker, surely Nikon can do the same? I bet I am not the only one out there with a collection of wonderful Nikkor primes who would jump at the chance of using them on a simple, portable, mostly manual, full-frame digital body.

**John Robinson, London SE13**

# BACK CHAT

## AP reader David Askham sets out the Frith Challenge, to document the face of your town for posterity

**FRANCIS** Frith, the Victorian pioneer of travel photography in Britain and the Middle East, recognised the value of good authentic topographical photographs. His rich legacy of b&w images continues to inform us and provide an intriguing basis for comparison with contemporary scenes.

John Sergeant, journalist and broadcaster, recently presented a ten-part BBC television series that introduced a fresh slant on Frith's work. He revisited locations shot by Frith and his expert photographers, meeting many local experts. Old and new interpretations of topographical views were shown, side by side in a new photo album. Sergeant worked in front of and behind a camera. His was a light and engaging manner, worth noting by those wishing to pursue similar research. But what has all this got to do with AP readers?

I was struck by Sergeant's relaxed, yet informed approach to those with deeper local knowledge than his own. It was an excellent example of how amateur photographers could tackle a similar project today, based on their own local neighbourhood and spiced with a little historical research.

Frith set a benchmark: his were baseline pictorial references of landmarks worthy of a tourist's attention. Now, more than 100 years later, many locations have suffered degradation or worse. While in some cases Frith's scenes bear a strong resemblance to what is currently visible, in others the urban landscape has changed beyond recognition. Some famous buildings have been modified or obscured by later development; some have disappeared completely!

So my challenge is this: why not try a similar project? A visit to the local library or museum should reveal old historic photographs, copies of which are sometimes offered for sale. Failing that, The Francis Frith Collection ([www.francisfrith.com](http://www.francisfrith.com)) can supply copies of locations of interest to the public. It is then a case of comparing the old with today's positions and capturing a modern version for posterity. An updated version could become a point of reference for the future.

It is not only about historic sites. There are many modern masterpieces. Photographers can treat these as priority subjects to be captured in the Frith style.

However, straight modern documentary photography can appear a little barren without a companion narrative. This is where John Sergeant's programme added value and inspiration. He found local experts, who spoke revealingly about local landmarks captured by Frith. Also, local businesses, with a history of their own, make for highly rewarding photo sequences.

How about making this your personal 'Jubilee Year' project, culminating in a Sergeant-style photo book? If could even become a local exhibition. Apart from modest commercial possibilities, your local history society or museum would welcome a copy for their archives. Just think: your local photography could be inspiring amateur photographers 100 years from now!



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# PHOTO INSIGHT

**Cathal McNaughton explains how he took this touching image of a man and boy on a bicycle in Kabul, Afghanistan**

**I TOOK** this picture while on patrol with the British Army in Kabul, Afghanistan. We had been visiting a school in the region as part of a 'hearts and minds' initiative (see *Photo Insight*, AP 25 February) and spent some time on the streets of Kabul, trying to capture shots of people going about their business. I hadn't been to Kabul before, so I didn't have any preconceived ideas about what I was going to photograph. I was just looking for interesting images that would tell the tale of everyday life here.

As I was photographing, I spotted someone riding towards me on a bicycle and thought it might make a good image. At first I couldn't make out what I was looking at, but I soon realised there was a child sitting at the front. I had two cameras: one with a long 70-200mm lens and another with a wider optic. I wanted to make the child stand out as much as possible – to isolate him as the focus point in the frame – so I used my Canon EOS-1D Mark II with the longer lens to throw the background out of focus and to create a nice tight shot. When the man and boy were too close to use the long lens, I switched to the camera with the wider lens.

I had to react within a couple of seconds of seeing the man and boy as they were riding straight towards me. They weren't that far away, perhaps only 50 metres or so. This is why I generally work with two cameras – in situations like this, where there isn't much time to prepare and decisions have to be made instinctively, it isn't usually possible to switch from one lens to another. My exposure was 1/800sec at f/4 and ISO 200.

Although I make decisions instinctively, I have a checklist in my head of the sort of shots I want. In addition to shooting the scene using a long lens (a 'detail' shot), I'll use a wider optic to show more general views of the subject in its environment. This allows you to come back with a range of images from different focal lengths and angles. You have to be careful when shooting in this way, though, because you could fall between two stools and end up with nothing.

On this occasion I walked out into the road so I could capture the man and child straight on. I wouldn't recommend doing this for obvious reasons, but sometimes you have to do these things to get the shot. If I'd taken



this image from the side it would have been difficult to make out that this was a child.

If you follow the simple rules of making sure your image is sharp and correctly exposed, it increases your chances of getting a good shot. I wouldn't have been able to make this image if the exposure hadn't already been set. Whenever I'm out photographing, I constantly 'read' the light in my head as I'm walking along and set my exposure accordingly. I'm always tweaking my exposure. It means I can react within a

split second when something happens.

This wasn't a breaking news story – it was more of a feature-led assignment about daily life in Afghanistan. Consequently, I was able to take my time and look at the images back at the army base. Typically, when covering a breaking news story I have to decide whether or not to wire a picture back to the agency immediately and risk missing a 'better' picture. As a press photographer, there is always this conflict of interest. Inevitably, you don't always make the right





## CATHAL MCNAUGHTON

Award-winning Cathal McNaughton has more than ten years' experience covering conflicts and breaking news for national newspapers and international press agencies. He shares his best press photographs and reveals how he captures a subject in ways that others haven't seen

To see more images by Cathal or to book a place on one of his workshops visit [www.cathalmcnaughton.com](http://www.cathalmcnaughton.com)

To take part in one of our free street photography *Masterclasses* with Cathal, send an email with your name, address, telephone number and a couple of sentences about your photographic interests and experience to [appicturedesk@ipcmedia.com](mailto:appicturedesk@ipcmedia.com)

**Cathal McNaughton**  
was talking to  
**Gemma Padley**

decision, but you have to keep these times to a minimum otherwise you won't work any more! I can't send the images back as raw files because they are too large, so I send as small a file size as is feasible. Besides, when you're working in a place where internet and phone signals might be at a premium, you can't send large files.

I'm constantly thinking about deadlines. Simple things like knowing the deadlines of the various publications around the world and the time differences between countries

are crucial. Now, with the internet, there is always a deadline to be met.

Working for a wire agency means you have to shoot in colour. A newspaper won't be able to do anything with a black & white image. If I shoot an image in colour, I will keep it in colour, but if I shoot in black & white, it stays in black & white – I don't chop and change. If you are doing a project, I believe you should either shoot the whole thing in colour or in black & white. People seem to think that a black & white image has

more gravitas but I don't think this is true. Often if a picture isn't good enough in colour it won't be good enough in black & white.

You soon learn to read a situation and know what makes a strong composition. It's better to photograph something and in hindsight say, 'It's no good,' than to miss an opportunity and say, 'I should have photographed that.' Every photographer shoots plenty of images that he or she doesn't file and there is no such thing as a 100% hit rate. **AP**



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# Joining forces

Master printer **Roy Snell** and photographer **Janie Rayne** discuss how the marriage between film and digital methods holds the key to photography's future. They talk to **Oliver Atwell**

**WHAT** is it that causes us to look back at bygone methods with such nostalgia? Photography is full of individuals who, while not being entirely resistant to digital technology, will always be caught up in the mystery of making images with film. Film and hands-on printing techniques are never going to disappear, as shown by the popularity of the monthly features in AP by Tony Kemplen and Andrew Sanderson. However, that's not to say that film and digital techniques must live on separate islands. In fact, according to master printer Roy Snell, the future promises a beautiful and harmonious marriage between the two camps.

Roy has established a name for himself as a dedicated and prolific printer. His years behind an enlarger have found him printing photographs for such people as Lord Snowdon, David Hockney and Herb

Ritts from the comfort of his own home. Around 30 years ago, Roy bought a house in Earlsfield in south-west London, and it's in this atmospheric Victorian house that the largest part of Roy's career has developed. To step into the basement is to enter a world of pure photography.

'I built myself a darkroom in the basement of the house,' explains Roy. 'That's where I've spent the best part of three decades. I was doing all sorts, including working with record companies and printing for a lot of significant artists. Over the years, a lot of big names, such as Eve Arnold and David Hockney, have gone down those steps into that ocean of red light. Printing for Hockney was as good as it gets because the man's a technician at heart. I got to print the photographic version of *Mr and Mrs Ossie Clark [and Percy]*. That print would go on to be the template for the final painting. The

house was a hive of creative energy and that darkroom was rocking back in the day.'

Roy has always encouraged a communal atmosphere within his home and his darkroom. He describes his process as 'printing with' rather than 'printing for' a photographer, as some of the photographers have spent a week living in Roy's home. It must have been surreal for Roy's two children to share a kitchen with people like Eve Arnold.

## DIGITAL AND FILM

The foundations of Roy's career were built on traditional film techniques. While he's keen that these hands-on methods remain relevant, Roy also recognises that digital techniques have just as much right to a stake in photography's future. Sitting in his sun-drenched garden, Roy and his partner, photographer Janie Rayne, consider the ways in which digital and film can come together.

'We've heard much about the "death of the darkroom",' says Roy. 'It's been a struggle professionally, particularly for manufacturers of film and paper. But what's extraordinary is that we're now seeing analogue methods being given a new lease of life. I read an article recently about the fact that more and more people are using film. Then there's the fact that Kodak is continuing to produce film and photographic paper. So people are going back to that way of thinking. But also, at the same time, the

Left: 'Snow White', by Valeriya Vygodnaya, 2011

Below: From Sasha Gusov's book *Locusts*, 2008





## Future of photography Film and digital



© JANIE RAYNE

darkroom is moving to the computer room. I'm excited by the potential of this age.

'Actually, darkroom is a multi-faceted term now,' he adds. 'We have digital darkrooms where the central method of producing a print is through an inkjet printer. For example, I use an Epson Stylus Pro 7600 pigment printer that has a matt black and Epson Ultrachrome ink set and I generally print on Hahnemühle Cotton Rag paper. Because of the matt ink and cotton rag media, the results from this digital set-up look beautiful on gallery walls, but they don't feel like silver gelatin and I celebrate the difference. By the way, if you're ever at an air fair or a gallery and you hear someone referring to a giclée print, then what they really mean to say is inkjet print. The art world has all sorts of fancy terms for printing: it can be a little confusing keeping up with the terminology.'

According to Roy, it's the simple act of getting your hands dirty that makes working with film and wet darkroom processes so appealing.

'It's the do-it-yourself spirit and the fact that you have to spend time looking at a print,' says Roy. 'You have to study it and meditate on it. Whenever I'm with a client and we print out an image, we'll stick it on the wall and look over every inch of

**Above: 'Lake with Children', by Janie Rayne, 2010**

it. Then we'll look at it some more and consider where else we can go. I think that's something that has become a little lost these days. We're surrounded by images and they're moving past our eyes at lightning speed. We're flicking through websites and magazines faster than our brains can process the information.'

However, that's not to say that digital media should be ignored. In fact, it's an area that should be embraced.

'Digital technology gives people access to visual imagery,' says Roy. 'You could argue that it's perhaps a little out of control now, but the point remains. If you've created an image and you want to show it to people, then I think everybody has the right to view it. Digital technology allows that.'

Janie uses the Russian photographer Sasha Gusov as an example. 'He [Gusov] puts all his images up on Facebook and that means his work is seen all over the world as soon as they're uploaded,' she says. 'He's had five books published, but it's always difficult to know who's seen these books and exactly how many have been sold. When these images go on Facebook, though, he gets continuous feedback within minutes. Social media gives him a direct interaction with his audience.'

Interestingly, Gusov's next book will contain images shot on Kodak Tri-X film – an issue

that presents further questions regarding how film and digital can work together.

'The question is whether to do the negatives from the prints and then give them over to the printer or whether he [Gusov] scans them digitally and then prints them,' says Janie. 'There's that technical consideration. So now we have those options. It may not sound much, but these are little things that the introduction of digital technology has given us. Analogue and digital are intertwined now. It's something that a lot of people fail to understand. They see the two mediums as two clear and distinct camps, but they're not.'

This relationship between digital and film extends into more than just social media and negative scanning. It can even be found infiltrating some of our most archaic printing methods.

'Let's take platinum printing, for example,' says Roy. 'I would never disagree that platinum is one of the finest black & white printing processes we have – just take a wander through an Ansel Adams show and see some of the platinum prints there, such as "Old Faithful Geyser". Adams understood just how good the platinum process was. Not only that, but he knew that photography was so much more than taking a picture. There's a quote from him that says, "The negative is the score, the print is the performance."





**'Nude Horse',**  
by Xenia McBell

**'I used my painting skills when I hand-coloured some of my prints. I suppose that's an early example of marrying technologies'**

Ansel Adams is as good as it gets if you want to explore greyscales.'

Take a look at our interview with Colin Holmes, who is a palladium printer (a version of platinum), in AP 18 February and you'll see that the platinum process has now moved into the digital realm. It's a clear example of the marriage between analogue and film techniques.

'Platinum as a process was all about getting the right negative,' says Roy. 'There had to be a lot of control with regards to achieving the right contrast and greyscales. But these days you can't buy the necessary film to do platinum prints in the way they used to. Now people produce their negatives on the computer. They can load their image into Photoshop, turn it into a negative and print it out to the size that they want. Then the process moves back to its original state and they create a contact print in the way they would have all those years ago. It's pretty interesting.'

#### **IN THE BEGINNING**

Roy's first exposure to photography came when he was a young boy living with his parents and, interestingly, through an enlarger rather than a camera.

'When I was young, my father borrowed an enlarger from a man at work,' says Roy. 'My father was actually a photographer. I walked into the kitchen one day and there was this big alien object. I was instantly intrigued, so my father gave me a few of his old negatives so I could try my hand at printing.'

'I had been into painting before that, but I had always had trouble getting the tones exactly as I wanted them. Once I began printing, though, I found that everything looked right. I seemed to have a knack for getting the tones and contrasts exactly as they needed to be. After that, I ran with it. I'd go out and take pictures, come home and print them up. I also used my painting skills when I hand-coloured some of my prints. I suppose that's an early example of marrying technologies.'

However, those early experiments in photography didn't lead to a career in image printing, or at least not right away. Years later, Roy was working as an engineering apprentice for the telephone section of the Post Office, known at the time as the GPO.

'I was still printing in my spare time, but I hadn't pursued it on a professional level,' says Roy. 'However, I soon realised that the GPO had a photographic unit. I wrote a letter to the head office asking to be transferred to that department. From then on, I spent my time at the photographic unit helping out on day shoots and then helping to



**'Purple Ball Warhol',** by Roy Snell, 2006





## 'They had filing cabinets full of negatives that we would print up for the company magazine'

print in the evenings. They also had filing cabinets full of negatives that we would print up for things like the internal company magazine, so I'd be working with these old negatives and printing from them. It was a fantastic learning experience.'

Eventually, Roy left the post office when he realised that he could make more money as a freelance printer. He met Julian Byser, a photographer who worked in a rented studio, and decided that the space would be perfect for him.

'Soon after I met Julian, the person who actually owned the studio he rented died,' says Roy. 'Julian was then able to buy the premises. After that, I was able to really go ahead and establish myself as a printer. I was in a great position where I was able to offer my printing services to people. After a while, people also started paying me to develop their film. Then I was making more money than I ever had before. That's when

Above: 'Black Bird', by Janie Rayne, 2008

Top right: 'Riders of the Apocalypse', by Paulina Otylie Surys

Above right: 'Roy's Darkroom', by Richard Nicholson, 2006

I was able to afford my house in Earlsfield and set up my own darkroom. It all started from there.'

### THE DARKROOM

When Roy talks about his darkroom, he's not necessarily just talking about the room underneath his house. He could as easily be referring to the numerous Macs that sit within the romantic gloaming light of his living room. But there's no getting away from that nostalgic spectre of the red light.

In 2006, photographer and printer Richard Nicholson produced his fascinating series of images entitled 'Last One Out'. The images captured London's last-remaining darkrooms and were a fitting tribute to the seemingly dying art of wet printing. Among the images was Roy's own personal space,

a busy and typically eccentric collection of equipment and oddities (see above).

'I remember when my daughter Zoe came home from school she'd tell me that the porch would smell of fixer,' says Roy. 'Those odd little memories permeate this space. It's not something that you can be sad about because things move on. I'm still working down there. Recently, I've been working a lot with a young photographer called Paulina Surys. Her work has become very popular. She creates incredible scenes from scratch that are very elaborate and detailed. Paulina hand-colours her work. Again, she's someone who has found her fame through the internet. So we have hand-printed, hand-coloured images finding fame through digital media. It's a pretty little picture of the future.' **AP**

To see more of **Roy Snell's** work and to learn more about his thoughts on the future of printing, visit [www.roysnell.com](http://www.roysnell.com)





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## The UK's most prestigious competition for amateur photographers



### Ryan McDonald County Down 41pts

Nikon D300, 50mm, 1/125sec at f/4, ISO 400

♦ Girl with red hair **Judges say** We were blown away by this image – it is a beautiful photograph. The autumn leaves complement the colour of the girl's hair beautifully and her expression is wonderfully natural. A well-deserved winner

1st  
PRIZE



2nd  
PRIZE



### Steve Clayton

Buckinghamshire 40pts

Canon EOS 40D, 17-40mm,  
1/640sec at f/6.3, ISO 800

♦ 'On a Day Trip' **Judges say** This image of Steve's daughter looking out of a train window has a certain charm. The skilful use of light and shade adds to its sense of timelessness







### Louis Little East Sussex 39pts

Bronica SQ-Ai, 1/125sec at f/2.8

◆ Girl with pensive expression

**Judges say** We loved the use of light in this image. The light subtly illuminates the side of the girl's face, drawing attention to her thoughtful expression. This is an absorbing image that becomes increasingly moving the more you look at it

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OF THE YEAR  
COMPETITION**

## Natural Light Portraiture

The results are in for the **second round** of APOY. Here we publish the top 30 images

**Ryan McDonald**, of County Down in Northern Ireland, is the winner of our Natural Light Portraiture round of APOY 2012. Ryan will receive a Samsung NX200 with 20-50mm f/3.5-5.6 kit lens, a Samsung 16mm f/2.4 Ultra Wide pancake lens, a Samsung 60mm f/2.8 macro lens and a 16MB SDHC Plus memory card, worth a total of £1,598.96. The NX200 is a compact system camera with a 20.3-million-pixel, APS-C CMOS sensor. It has high-speed capture (7fps) and ultra-fast autofocus (100ms), while the ISO range of 100-12,800 lets you take high-speed photos even in low light. Samsung's 60mm lens is actually a macro model, but with the 1.5x conversion factor of the APS-C sensor, it takes on that magic 90mm focal length, which is perfect for portraiture. Our second-placed winner is **Steve Clayton**, of Milton Keynes in Buckinghamshire, who will receive a Samsung WB750 compact camera and a 16MB SDHC Plus memory card, worth a total of £288.98. With its 12.5-million-pixel BSI CMOS sensor, the Samsung WB750 makes it easier than ever to deliver consistent high-quality images. The WB750 also features a 24mm ultra-wide lens with 18x optical zoom. **Louis Little**, of Brighton in East Sussex, finished third in the round and wins a £250 Jessops Gift Card.

## THE 2012 LEADER BOARD

After Round 2's judging, Dan Deakin and Ben Ghibaldan are tied in first place with 71 points. Michal Tercjak is in third place with 66 points, while the winner of this round, Ryan McDonald, is fourth. Steve Clayton, who came second in this round, is just one point behind in fifth place.

1	Dan Deakin	71pts	8	John Chesham	38pts
1	Ben Ghibaldan	71pts	8	Matthew Dowd	38pts
3	Michal Tercjak	66pts	8	James Lucas	38pts
4	Ryan McDonald	41pts	8	Ashish Patil	38pts
5	Steve Clayton	40pts	8	Roman Solar	38pts
6	Louis Little	39pts	8	Alina Timoshchenko	38pts
6	Gary Telford	39pts	8	Martin Williams	38pts



## The UK's most prestigious competition for amateur photographers



### 4 Alina Timoshchenko Belarus 38pts 9

Canon EOS 450D, 18-135mm, 1/50sec at f/5, ISO 800

Portrait of my grandmother **Judges say** A portrait in every sense of the word, this image is more than just a photograph of a person – it says something about the subject's character

### 5 Martin Williams North Yorkshire 38pts

Canon EOS 5D Mark II, 50mm, 1/25sec at f/4.5, ISO 400, reflector

Young girl with bow in her hair **Judges say** With her intriguing expression, this girl could be straight out of a Vermeer painting

### 6 Ashish Patil India 38pts

Nikon Coolpix L3, 1/30sec at f/3.3, ISO 50

Girl with newspaper **Judges say** Striking use of black & white and nice use of light

### 7 James Lucas East Sussex 38pts

Nikon D90, 50mm, 1/2000sec at f/2, ISO 200

'Olivia' **Judges say** James's delightful image of his daughter wasn't planned. 'I grabbed the camera, not really expecting anything, but came away with a shot that I loved'

### 8 John Chesham Hereford 38pts

Canon EOS 5D, 70-200mm, 1/80sec at f/2.8, ISO 800

'Niki' **Judges say** John's sensitive, well-conceived image has a unique 'antique' feel to it that emphasises the beauty of his subject





10



11



12



14



13



15



**9 Matthew Dowd** Telford **38pts**

Mamiya 645 Super, 80mm, 1/125sec at f/1.9, Kodak T-Max 400 self-processed and scanned using an Epson Perfection 4490 Photo 'Sophie' **Judges say** Matthew took this picture of his daughter in his living room. She is looking directly at the viewer, which gives the portrait a dominant feel

**10 Jonathan Riley** Derbyshire **37pts**

Canon EOS 5D Mark II, 24-70mm, 1/60sec at f/4, ISO 2500 'Reunion with my dad' **Judges say** A pensive portrait that is nicely lit

**11 Michael Marsh** Kent **37pts**

Canon EOS 5D Mark II, 70-200mm, 1/200sec at f/2.8, ISO 3200 'Evie-Roux' **Judges say** There is something angelic about this little girl, who is mesmerised by the light shining through the window

**12 Chris Bestwick** Lancashire **37pts**

Canon PowerShot Pro1 (IR converted), 19.1mm 1/60sec at f/3.2, ISO 100 'I once knew a girl' **Judges say** It's refreshing to see an APOY entrant tackling nude photography, and in infrared, with such impressive results

**13 Sadie Osborne** Dorset **37pts**

Nikon D80, 50mm, 1/2500sec at f/1.8, ISO 100 Girl in sunglasses **Judges say** This rather 'cool' portrait has a quirky feel to it that is nicely executed

**14 Peter Eason** Essex **37pts**

Canon EOS 5D Mark II, 70-200mm, 1/50sec at f/2.8, ISO 400 Lemon grower on the Amalfi coast in Italy **Judges say** This is a composite of three images, as Peter wanted to create a larger-format feel. It is a well-composed environmental portrait that tells the viewer about the subject

**15 Emily Humphries** Worcester **37pts**

Nikon D40, 18-55mm, 1/125sec at f/5.6, ISO 320 Shadows **Judges say** An unusual take on the portrait genre, Emily uses the long shadows of her subjects as a key compositional device



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**16 Ludovic Robert** London **37pts**

Nikon D90, 1/200sec at f/5, ISO 640

'Nia - The Little Orphan' **Judges say** Ludovic took this image in an orphanage in Thailand and says, 'Her smile is a complete blessing'

**17 Anastasiya Kolomoitseva** Greece **36pts**

Canon EOS 400D, 50mm, 1/1600sec at f/1.8, ISO 125

'My niece Eva' **Judges say** The grass serves as a great background, helping the subject to stand out in the image

**18 Joana Pinto Coelho** Portugal **36pts**

Canon EOS 5D Mark II, 24-105mm, 1/160sec at f/8, ISO 100

Woman looking up at window **Judges say** Here the use of monochrome brings out the strong presence of light and shadow

**19 Keith Swinnerton** Chester **36pts**

Nikon D90, 18-135mm, 1/40sec at f/3.8, ISO 800, reflector

'Eddie' **Judges say** A charming image. The surrounding elements in the composition offer an insight into this gentleman's life

**20 Lee Nankervis** West Midlands **36pts**

Canon EOS 5D Mark II, 50mm, 1/400sec at f/5.6, ISO 200

Boy in sunlight through partially closed curtains **Judges say** In this image of his son, Lee has exploited the light to create a dramatic chiaroscuro effect





## 21 Peter Warrington Oxfordshire 36pts

Olympus E-PL3, 14-42mm, 1/20sec at f/5, ISO 200

Peter took this shot during a 1940s event at The Forest of Dean Railway **Judges say** The subtle use of toning helps to draw out the character and atmosphere

## 22 Kris Oddy Dorset 35pts

Canon EOS 550D, 100mm, 1/1250sec at f/2.8, ISO 100

Girl in the park **Judges say** This playful image makes full use of sunlight and an out-of-focus background to bring the subject to the forefront of the frame

## 23 George Fisk Kent 35pts

Canon EOS 5D Mark II, 24-105mm, 1/200sec at f/5.6, ISO 400

'Nate' **Judges say** We received a number of images depicting a child at a window, but George's image of his grandson was one of the strongest

## 24 Dan Deakin Nottingham 35pts

Nikon D700, 105mm, 1/90sec at f/3, ISO 1600

Grandmother and grandson **Judges say** This 'detail' shot is an imaginative take on the portrait genre that is both effective and emotive

## 25 Ben Ghibaldan Greater London 35pts

Canon EOS 5D Mark II, 85mm, 1/80sec at f/1.8, ISO 2000

'It's all in the eyes' **Judges say** There's a sinister quality to this image, but the strong use of contrast and the piercing, pin-sharp eyes make it a difficult image to ignore

## 26 Alamsyah Rauf Indonesia 34pts

Canon EOS 5D Mark II, 16-35mm, 1/30sec at f/2.8, ISO 500

'A boring day' **Judges say** The composition of the clock and the woman's face creates a crucial sense of balance here

## 27 Gareth Mallon Derby 34pts

Sony Alpha 550, 50mm, 1/80sec at f/2, ISO 320

'Billy' **Judges say** This black & white image of Gareth's grandson is a great example of how natural light can be used to create a highly effective portrait

## 28 Grace Sow Malaysia 34pts

Canon EOS 450D, 50mm, 1/400sec at f/1.8, ISO 200

Dayak man looking out of a coffee-shop window **Judges say** The use of 'a frame within a frame' creates a powerful image full of contrasting tones

## 29 Jo Taylor Jones Merseyside 34pts

Nikon D700, 50mm, 1/4000sec at f/1.8, ISO 200

'Homework time' **Judges say** This shot makes subtle use of vignetting to 'contain' the image within the overall frame

## 30 Robert Ryder Hertfordshire 34pts

Sony Alpha 200, 50mm, 1/8sec at f/4, ISO 400

Sleeping child **Judges say** Robert took this shot of his daughter as she looked so peaceful. The sepia tone gives this sweet image an almost dreamlike quality



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<sup>1</sup>Photokina is the world's leading imaging fair in Cologne.

Photograph by Tony Hurst



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# Wild world

**Javier Arcenillas**, multiple winner at last year's Sony World Photo Awards, talks to **Gemma Padley** about his hard-hitting documentary images and offers a glimpse into his photographic world

**JAVIER** Arcenillas's portfolio is bursting at the seams with graphic, sometimes harrowing images that document violent crime, close encounters in seedy criminal underworlds and human atrocities. To be able to say that you have taken just one of these powerful images would be an enormous achievement, let alone producing multiple photo essays as Javier has done. To capture his images, Javier has often faced challenging conditions. I mention this not to glorify or sensationalise what he does, but rather out of admiration for the lengths

he goes to when capturing his images.

Javier, who lives in Spain and works as a psychologist at the Complutense University of Madrid, swept the board at the 2011 Sony World Photo Awards. He won two categories in the Photojournalism and Documentary section ('Current affairs' and 'Contemporary issues') and came second in the 'Sport' and 'Travel' categories of the Commercial section. He has also won several other awards for his photography, including The Arts Press Award and Kodak Young Photographer. His work has been

published in magazines such as *Time* and German publications *Der Spiegel* and *Stern*, yet he doesn't think of his images as 'news'. Rather, he produces images that he hopes are 'timeless', explaining that his intention isn't 'to seek' but rather 'to find'. 'I try to tell stories that don't appear in the newspapers,' he says. 'I want to record something and show what is happening. I have a clear idea what I want my stories to be about, but the pictures come individually – most of the time it comes down to intuition.'

Having worked as a photojournalist for

**Above:**  
Shipbreakers  
in Chittagong,  
Bangladesh





**‘We live in a world that is oversaturated with images, and in a way that makes us desensitised to what’s going on’**

ten years, Javier decided to become a freelance photographer to allow him to develop the projects he wanted to pursue. ‘Working as a photojournalist was very fast paced and I wasn’t able to develop my work in the way I wanted,’ he says. ‘On a Monday I might be [working on a project] in Haiti and Wednesday morning, fly to Egypt. It was too fast for me. I wanted to develop stories at my own pace.’

#### THE DRAW OF DOCUMENTARY

Javier says it was realism and documentary photography’s ‘great capacity to tell stories that otherwise would not be known’ that drew him to this kind of photography in the first place. Describing his photography as ‘humanitarian’, human lives, whether these



ALL PICTURES © JAVIER ARCEILLAS



**Top: A Rastafarian in Jamaica**

**Above: A child working in Guatemala**

are refugees or assassins, are integral to his photography. ‘Working with people who experience conflict personally or within their society is important to me,’ he says.

While he wholeheartedly believes in his photography, Javier is realistic in that he doesn’t think his images will transform the way people see world issues. That’s not to say his photographs aren’t capable of evoking powerful feelings in the viewer.

‘My pictures document situations, but I don’t believe they change people’s perceptions,’ he says. ‘We live in a world that is oversaturated with images, and in a way that makes us desensitised to what’s going on. My aim is to offer a perspective on some of the issues that concern me most.’

Javier’s work is wide-ranging and he has

produced several photo essays in Latin America, including his recent ‘Sicarios’ project that saw him document Latin American assassins. He also made a project called ‘Marihuana traffic’ in Jamaica, another entitled ‘Gladiators’ about an Olympic boxing school in Havana, Cuba, and one on arms use and ownership in the US called ‘Weapons social club’. He has published several of his photo essays as books, such as his work with Médicos del Mundo (Doctors of the World) documenting the ‘Rubbish Cities’ in Central America, which culminated in the book *City Hope*, and *Welcome*, a book about a camp of Myanmar’s Rohingya refugees in Kutupalong, Bangladesh.

Javier’s decision to photograph extensively in Latin America is





as much to do with personal connection as anything else. 'I have many ties to this land and I worry about the situation for the people who live there,' he says. 'I want to know why such horror exists in places like this, places that are, at the same time, so full of magic and life. Latin America could be a paradise, a place full of joy and knowledge. I'm saddened to see so much violence.'

#### REPORTING VERSUS ART

When I ask Javier about whether he feels there is a conflict between reporting what's going on by documenting the situation, and creating an emotive and perhaps more artistic image, he replies it is something he has given some thought to. 'I have had many conversations with photographers about this,' he says, 'and I think a middle ground is acceptable. History can be viewed as "true", but it is [reported] from many points of view. People's opinions as to whether the image is artistic or not is irrelevant. What is important is the content.'

In Javier's images we see close-ups of stricken faces, moody environmental shots depicting the aftermath of violence and families coping with all manner of difficult situations. Looking at the images, it is difficult not to feel as though you're right there with him in the middle of the action.

When preparing for a project, Javier may set up interviews with local people and also calls upon local journalists to help him, as was the case with his Latin American projects. Sometimes he will get to know people at refugee camps for weeks and they will gradually open up to him. 'If I go to a refugee camp, I'll talk to the people there or perhaps another journalist or someone from an NGO (non-governmental



organisation) who can tell me what has been happening,' he says.

#### GAINING ACCESS

Looking at Javier's images, one of the first questions that springs to mind is how he gains access to these places. For an image such as the man lying dead in a van following a *balacera* or gun shooting (see image, top) that was surely a dangerous situation, it's impossible not to wonder how he manages to be in these places at the 'right' time. A large part of finding out where he needs to be to cover the stories is done by liaising with the police and even the army of the country he is in. Javier sometimes has 'fixers', who help him from one place to another. In Guatemala, for example, he enlisted the help of photography friends who assisted him with the necessary contacts. For the image

above, Javier worked with local volunteer firemen whose job it is to deal with the deceased, injured or vulnerable people in situations like this.

Javier concedes it was difficult and unpredictable, not to mention dangerous, to locate and photograph hitmen for his series 'Sicarios'. As disconcerting as it may sound, Javier says that luck plays a big part in keeping safe, yet he admits that photographing 'Sicarios' is something he wouldn't do again in a hurry. 'I've seen how violent they can be and I have been very scared,' he says. 'I won't do that again.'

#### CAMERA GEAR AND PROCESSING THE IMAGES

Javier uses a range of cameras, including a Canon EOS 5D Mark II DSLR, a Hasselblad FlexBody with a tilt-and-shift lens, and a



**Top left: Drug dealer Jose Francisco Villahermosa was found shot dead in Guatemala City with his wife and two sons**

**Above left: A boy passes the body of Aurora Ramos, who was executed in Guatemala City**





**Above: A portrait from the NGO Doctors of the World, Spain, campaign for their project in Bolivia**

**Top left: Weapons fair at Knob Creek Gun Range, Kentucky, USA**

**Left: Karina Marlene, 31, was gunned down by six shots from a taxi in zone 10 of Guatemala City**



Sinar view camera. He also uses a Holga, a Polaroid SX-70 folding single lens reflex land camera and his iPhone camera. Javier has one 45mm tilt-and-shift lens that he customised himself and at other times he works with the tilt-and-shift function of his Hasselblad or Sinar cameras to give the 'blurred' effect often present in his images. Javier prefers not to use the same camera for every story, but rather chooses the camera he feels is most suitable.

'Every story requires a different tool and I like to switch between cameras,'

he says. 'I work with the tools most suited to a particular story. One photojournalist may believe that using a shift/tilt perspective does not offer an objective viewpoint and that it isn't "good" for journalism, but I think it is feasible.'

Opting to use natural light for his photography and occasionally flash, many of the images are broodingly atmospheric. Javier may adjust the contrast in his images and if they are in black & white he sometimes adds a touch of colour to tone them. 'I have no preference

between shooting in colour or in black & white,' he says, 'but I do like black & white. It is another language.'

#### **EDITING AND WORKING IN A SERIES OF IMAGES**

Usually working in a series of images, Javier's aim is to tell 'real' stories.

'Sometimes I'll take many photos and at other times just a few, but always more than one,' he says. 'The most important thing is to develop the history of the protagonists in depth [through the photo essay]. You can certainly tell a story in a single image, but it must be very strong.'

The editing process is an important part of his workflow, he adds, but deciding which images to include and which to leave out can be a difficult process. 'You can tell a story in one way or another, depending on the images you choose,' says Javier. 'When editing, it is sometimes helpful to enlist the help of a good editor or other photographers who have had no involvement in your story.'

If he is preparing to publish his images as a book, Javier spends a lot of time deciding which images to include and may even produce a template-model book from which he develops and shapes the content of the final book. For his book *City Hope*, for example, which tells the story of people who live in rubbish dump settlements in Central American cities, Javier worked with 5x4in-format images so the design of the book had to accommodate this. Many of the photographs are shown full bleed, which adds to their impact.

Javier's philosophy is to learn to 'look without the camera – it is a tool,' as he writes on his website. He talks of photojournalism and documentary photography as being a 'way of life', emphasising the need to show the truth and advocating a need to be curious about the world, and to 'study and comprehend everything that surrounds you.' Perhaps his most important philosophy is one that applies to all photographers – that is 'to never give up'. **AP**

To see more of Javier's images, visit [www.javierarcenillas.com](http://www.javierarcenillas.com)



## Amateur Photographer's... **ICONS OF PHOTOGRAPHY**

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# Lunch Atop a Skyscraper

by Charles C Ebbets

This famous 1932 photograph is the most popular stock image ever, yet the photographer was listed as 'unknown' until a decade ago, writes **David Clark**

**IN 1932**, after three years of major economic decline following the Wall Street Crash, the USA was at the lowest point of the Great Depression. By August, 25% of the national working population was unemployed and manufacturing output had fallen by 46%. One of the few ways in which new jobs were created, however, was on major building projects, such as the construction of the Rockefeller Center in New York.

The original group of 14 Art Deco-style buildings, financed by the multi-millionaire philanthropist John D Rockefeller Jr, began construction in 1930 on a site in midtown Manhattan. The tallest of these buildings was the 872ft RCA Building, which has been known since the 1980s as the GE Building.

Recording the building's construction was an important part of the publicity process,

and the man tasked with this project, in the autumn of 1932, was Charles Clyde Ebbets. He was employed by the publicity company Hamilton Wright Features Syndicate, which knew he had a taste for adventure and was fearlessly determined in pursuit of a picture.

Ebbets was then a 27-year-old freelance photographer from Gadsden, Alabama. At the age of eight he had bought his first camera at the local chemist's, charging it to his mother's account. He began working as a photographer in his late teens.

As he struggled to establish himself, he earned a living as a movie actor, wrestler, 'wing-walker' stunt man and pilot. He loved the adventure, but always knew photography was his vocation. In 1927, he was a staffer on the *Miami Daily News* and later worked as a freelancer on



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Below left: Four workers take a nap on a steel girder 800ft above a construction site in New York, 1932

Below: Workers eat their lunch above the building site of the RCA Building, Rockefeller Center, New York, 1932



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Charles C Ebbets,  
Rockefeller Center,  
New York, 1932

the eastern US coast. By the early 1930s, he was established as an experienced photographer capable of shooting landscapes, aviation, sport, portraits and publicity images.

His appetite for taking risks and his head for heights were useful attributes when tackling the Rockefeller Center's construction. Many of his pictures taken in late 1932 were shot hundreds of feet above the ground, on the narrow steel beams that formed the building's skeleton, and with stunning background views of New York.

Ebbets shot a number of humorous images along the same theme of people carrying out everyday activities while precariously perched on high-level beams. He shot carefully arranged pictures of men lying on girders listening to the radio, being served lunch at a table by waiters and even pretending to take a mid-afternoon nap.

The most famous of these images was taken on 29 September 1932. It shows 11 construction workers eating lunch on the beams of the RCA Building (see pages 36–37). Sitting in relaxed poses, they appear as comfortable as they would be at ground level, despite being more than 800ft (around 240 metres) high with no safety harnesses. The workers' apparent fearlessness is key to the picture's lasting appeal.

The picture was first published in the photo supplement of the *New York Herald Tribune* on 2 October and in a number of other contemporary publications. In the following decades the negative remained stored away in the Bettmann Archive, but when this collection was acquired by Corbis in 1996, the company began marketing Ebbets' picture as a classic 1930s image. It sold in large numbers and is now recognised as the most popular stock image in the world.

The identities of the men involved are in some cases uncertain or disputed. However, most of them have been identified as immigrant workers from a variety of countries, including Ireland and Italy, while

several were Native American Mohawks.

Ebbets went on to have a successful photographic career, working for various organisations, including Associated Press, and having his work published in magazines and brochures worldwide. He was chief photographer for the City of Miami Publicity Bureau from 1945 until his retirement in 1962. He died in 1978, aged 72.

His 'Lunch Atop a Skyscraper' photograph, however, continued to have a life of its own, though without Ebbets' name, as the byline simply read 'Photographer unknown'. Some publications even mistakenly attributed the picture to Ebbets' contemporary, Lewis Hine, who was photographing workers constructing the Empire State Building during the same period.

In 2001, when Ebbets' daughter Tami Ebbets Hahn saw one of the poster reproductions and realised it was one of her father's photographs, she approached Corbis with a wide range of documentary evidence proving conclusively that he had taken it.

Sadly, Ebbets himself profited little from the photograph. He was paid a total of \$12 for the eight-hour day during which the picture was shot and its worldwide success as a stock image came more than 20 years after his death. Although Corbis has acknowledged that Ebbets took the photograph, the company has never paid his family any money for the countless reproductions it has made.

What has made this picture so popular? For Tami Ebbets Hahn, her father's image is not simply a humorous shot of a group of workmen in a dangerous situation – it captures the spirit of a nation determined to work its way out of the Great Depression.

'The photograph communicates not so much a social condition to be exposed, but an attitude to be celebrated,' she says. 'In these 11 men at rest, but always at work, we see the common bonds of camaraderie, humour, and daring – the very qualities needed to rebuild a broken nation.' **AP**

## Events of 1932

### 30 January

Aldous Huxley's futuristic novel *Brave New World* is first published. It becomes one of the most famous novels of the 20th century

### 25 February

Austrian-born Adolf Hitler becomes a German citizen, which paves the way for him to become the German chancellor the following year

### 14 March

George Eastman, who founded the Eastman Kodak Company, commits suicide after suffering from an incurable degenerative disorder

### 19 March

Australia's Sydney Harbour Bridge, one of the world's most famous man-made structures, is officially opened

### 8 July

In the US, the Dow Jones Industrial Average reaches its lowest level during the Great Depression

### 30 July

The Los Angeles Olympics begins

### 22 August

The BBC makes its first experimental television broadcast using a system devised by John Logie Baird

### 8 November

Franklin D Roosevelt becomes the US president after a landslide victory over his Republican rival Herbert Hoover

## BOOKS AND WEBSITES

### Books & Films:

*Charles C Ebbets: The Untold Story Behind An Iconic American Photographer*, by Tami Ebbets Hahn, is due to be published in 2013. There are also two films about Ebbets and his images in the pipeline: a documentary film, *Skywalkers* (due for release next year), and an untitled feature film.

**Websites:** To see more of Charles Ebbets' work and find out more about his life, visit [www.ebbetsphoto-graphics.com](http://www.ebbetsphoto-graphics.com) and the film's website, [www.skywalkersthemovie.com](http://www.skywalkersthemovie.com).





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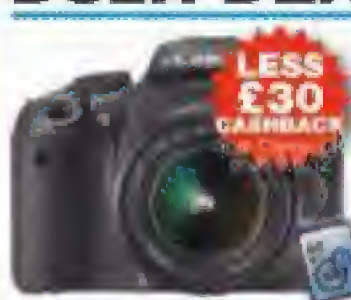
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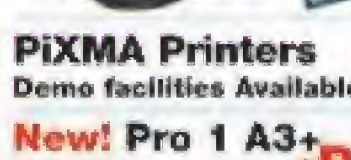
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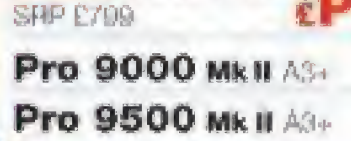
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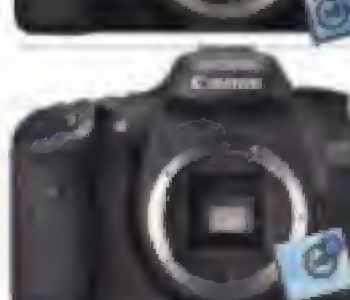
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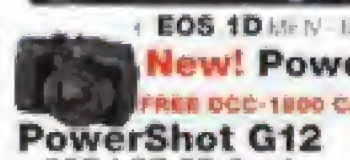
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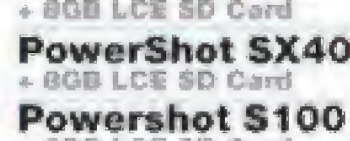
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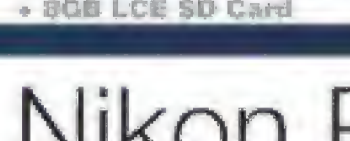
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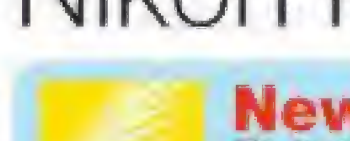
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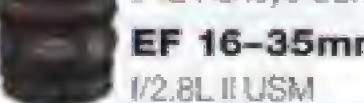


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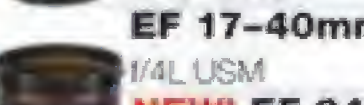
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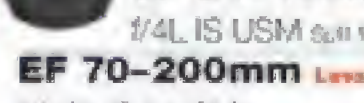
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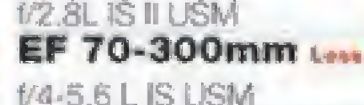
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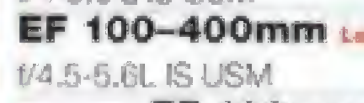
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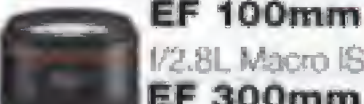
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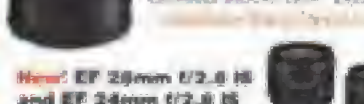
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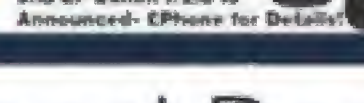
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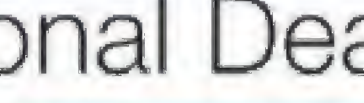
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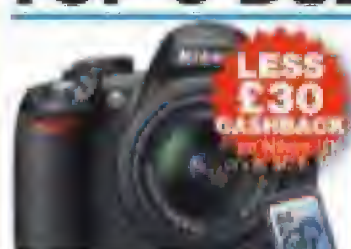


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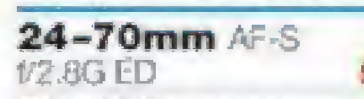
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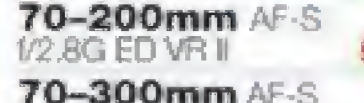


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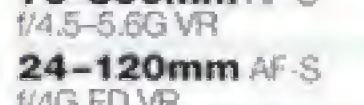
## TOP 6 LENSES



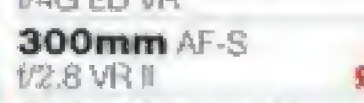
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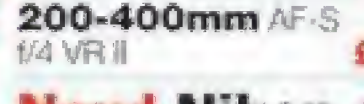
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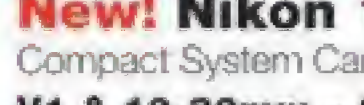
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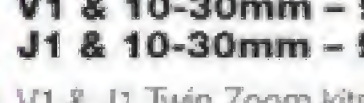
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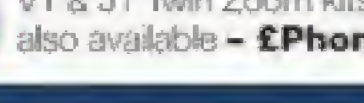
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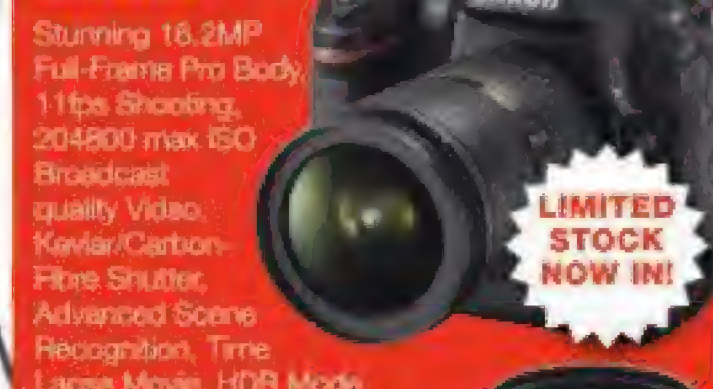
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# AP Appraisal

Expert advice, help and tips from AP Editor Damien Demolder



## Warehouses, Cork, Ireland

Agata Krzemkowska

Sony Alpha 200, 18-70mm, 1/125sec at f/9, ISO 100

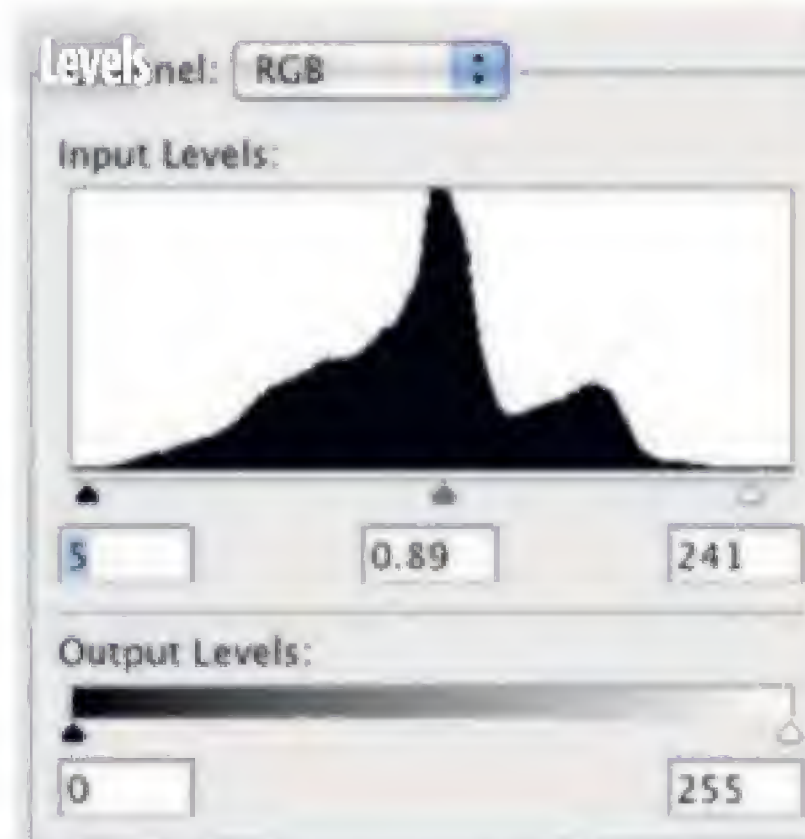
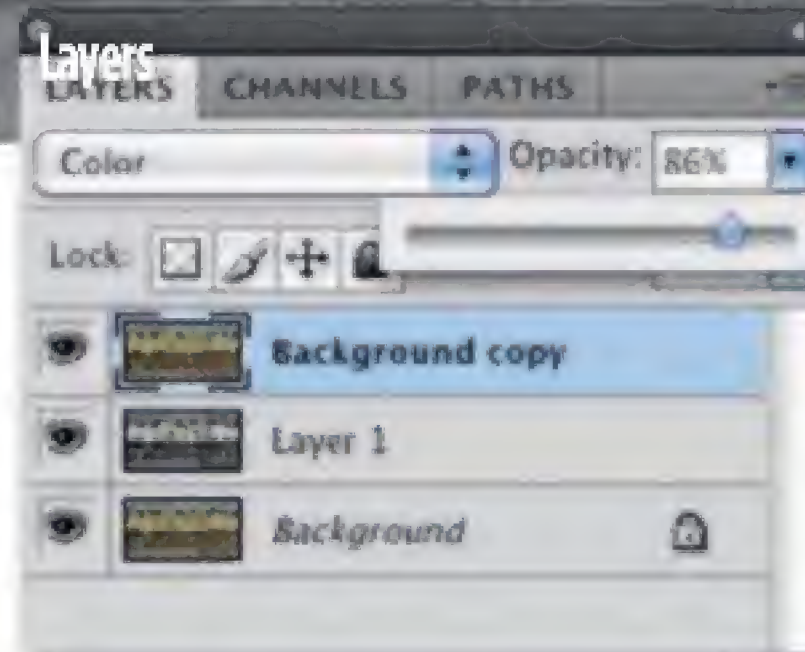
**AGATA** has found a great subject in these old dockside warehouses, and has used the opportunity well to photograph them reflected in the water so we can begin to see two mirror lines in the frame. There is something very flat about the picture, though, as if it is a high dynamic range (HDR) image, and somehow nothing quite stands out – except the great rusty cleat on this side of the quay! I can't help feeling that the picture would have been better from a position closer to the water so we could have had reflections of the full face of the warehouses and less of the distraction, but as we don't I'll try to add some contrast to the scene. A neat way of doing this without adding colour saturation is to create a black & white version on a new layer – add some blacks and whites in Levels, and a bit of midtone contrast in Curves. Then copy the

original layer, drag it above the monochrome layer and fade the colour layer to Color in the blending mode. Now we have the colour of the original and the contrast of the monochrome layers combined. You can then adjust the opacity of the colour layer to control the overall saturation.

I then cropped away most of the blank sky and drew in the edges of the frame so our attention doesn't slip down the side of the warehouses and off to find a pub. I've also quickly made the cleat disappear, just so you can see what the view would have been like without it.

While I may have added contrast, there is still something odd about the picture, and while we get a better sense of the graphic qualities of the scene, there is still a heavy suggestion of HDR – and HDR is very hard to edit away.

Black & white version



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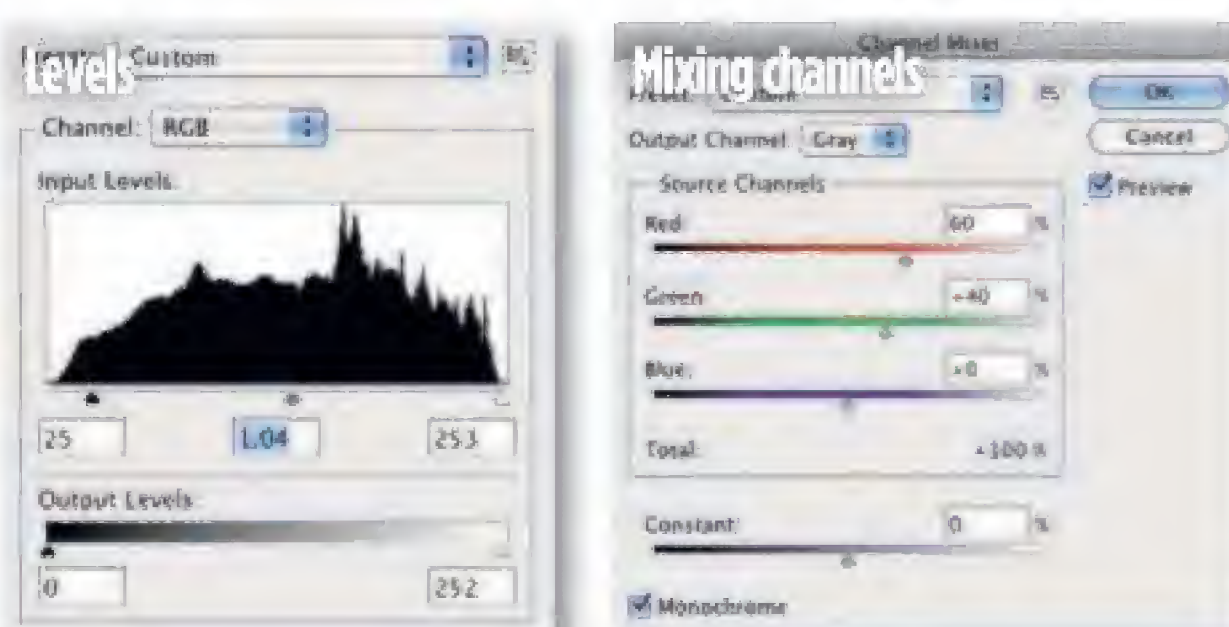
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## Hatfield Forest, Essex

### Brian Roberts

Canon EOS 500D, 17-40mm, 1/13sec at f/10, ISO 100

**MY NASTY** studio tutor at college laughed at me when I chose landscapes as a project. 'You haven't got any long lenses,' he grinned. Of course, he was quite mad – you need wide lenses for landscapes. But unfortunately he was proved right once again because, living in Essex, I needed focal lengths that could crop out the foreground. And we don't have mountains.

Brian has used his lens at 20mm on his EOS 500D, which will act as a 30mm would on a full-frame camera. Also, as my tutor predicted, he has too much sky and too much foreground in the frame, as both areas dwarf the subject – the tree line and its reflection. I've introduced a heavy 6:8 crop to make a squarer format and to make the subject occupy more of the frame. Brian's colours are somewhat yellow/red, while the sky is cool cyan. I can't fix them in a JPEG, but it doesn't matter because the scene is better in black & white anyway. I used Levels to produce a heavy black and to lighten the midtones, while drawing down the highlights with the output slider at the base of the window. Mixing the red and green channels, I've gone for a contrasty black & white, darkening the reflections of the trees using the Burn tool (Shadows 8%).

I like the black & white version, but it is missing some of the coolness of the original colour, so I sampled the blue/cyan of the sky and used that colour as a fill layer at 10% to add that colour back. I then controlled it with the Saturation tool. It's a nice scene, Brian.

**'Brian has too much sky and too much foreground in the frame'**



## Reflection

### Colin Mill

Canon EOS 10D, 17-35mm, 1/15sec at f/16, ISO 100

**COLIN** doesn't live in Essex, but he suffers from the same problem as Brian (above) of connecting landscapes and wide lenses. This is another great scene, but there is just too

much foreground – and it is all too dark. I don't need to see acres of fluffy clouds to know they are there, and when there are as many as this I might start to think they are the subject. So I chopped them off with a cinematic 16:9 crop. I can't get used to the idea that Colin has trimmed the tops of the trees, but trimming the reflections to the same extent goes some way to balancing

the composition. All that was needed then was a lightening of the midtones in Levels, with some anchoring blacks, pulling back the highlights and then adding a touch more saturation. The brighter tones make this a much more jolly, light-hearted and pleasing picture than Colin's original vision of molten lava, but for all that his image is still my picture of the week.

**PICTURE  
OF THE  
WEEK**





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# SONY



# AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

## PNY Pro-Elite UHS-1 SDHC memory card

### From £34.99

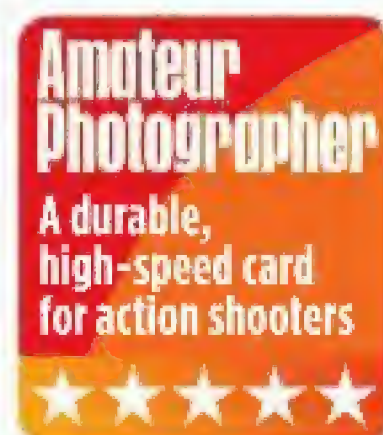
[www.dixons.co.uk](http://www.dixons.co.uk)

**PNY'S** Pro-Elite range of Class 10 SDHC memory cards uses UHS-1 technology for fast processing, with write speeds of up to 35MB/s and read speeds up to 50MB/s. The cards are claimed to withstand shock up to 1kg and freezing temperatures, and over a few months of rough use I found the card on test did withstand general knocks and wear.

I tested the 32GB version against the company's own standard Class 10 SDHC card in a Nikon D800, using the camera's 4fps high-speed burst mode. Both cards are capable of a 15-frame raw+JPEG burst (836MB of data), but the camera's buffer takes just 30secs to clear with the Pro-Elite card compared to 1min 15secs using the standard card. In JPEG capture, however, the Pro-Elite card captures 62 frames with the buffer clear after 8secs, while the standard card records 29 frames with the buffer clear after 21secs. In fact, when using the Pro-Elite card, it is possible to capture further high-speed sequences before the buffer fully clears.

Transferring 1GB of data from card to computer using a USB 2.0 card reader takes around 45-50secs, which is about 10secs quicker than the standard SDHC card. Overall, the Pro-Elite card is a fraction slower than the equivalent SanDisk version, but it is significantly cheaper at £34.99 (16GB) and £54.99 (32GB). The cards also come with a five-year warranty.

**Tim Coleman**



### The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

## Swann Freestyle HD action video camera

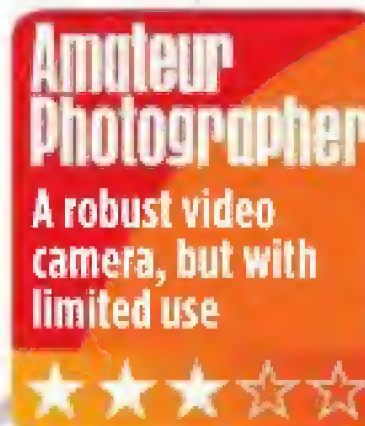
### £229.99

[www.swann.com](http://www.swann.com)

**SWANN'S** Freestyle HD wearable video camera is designed to capture outdoor pursuits, and is well priced compared to its competition, the GoPro. It can record 8-million-pixel JPEG still images in single-shot, triple-shot, self-timer or interval shooting, although its main appeal is full HD (1080p) video capture at 30fps.

A compact size and fully waterproof housing – which can be attached, via the included brackets, to surfaces such as a helmet or handlebars – make the Freestyle HD ideal for a wide range of sports. However, I would like to have the option for strap fastenings for the brackets because the adhesive fixings are simply not suitable for any hired sporting kit.

The video camera is waterproof to 20m and works down to -20°C. Nice touches include voice activation for recording and stereo audio, while a 1.5in LCD screen is included for viewing footage, which clips to the back of the camera. The wideangle lens has a viewing angle of 170° in full HD format, and detail in the centre of the frame is crisp. However, image quality is not great in low light, so this is really a camera for daytime use only. Also, in 'extreme' use, camera shake is an issue, so fixing the camera securely is important. **Tim Coleman**



**FORTHCOMING TESTS** In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

#### Pentax K-01

Pentax's unconventionally styled 16.1-million-pixel K-01 is the first mirrorless camera to use Pentax's existing K mount.

AP 5 May

#### Plustek OpticFilm 8100

Costing around £200 and with a 7,200dpi resolution, we find out whether the OpticFilm 8100 is an affordable way to digitise 35mm film and slides.

AP 5 May

#### Panasonic Lumix DMC-GF5

Panasonic's 12-million-pixel Lumix DMC-GF5 has a new processor and image quality claimed to match the higher-spec G3.

AP 19 May

#### Canon EOS-1D X

An 18.1-million-pixel full-frame sensor, extendable ISO up to 204,800 and 14fps shooting are but a few of the features sure to satisfy the pro photographer.

AP 26 May

#### Adobe Photoshop CS6

We look at the latest version of the software, featuring a redesigned user interface, and new content-aware move and video editing tools.

AP 26 May



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# Nikon D800

With a high-resolution, 36.3-million-pixel sensor that virtually matches those of medium-format models, the **D800** may just have raised the bar for full-frame cameras

**Tim Coleman**  
Technical writer



**THE NIKON** D800 has been a very eagerly awaited camera, and on release it did not disappoint, providing many points of discussion. It is the company's second 'enthusiast-level' full-frame DSLR, following the release of the D700 some three and a half years ago. Smaller and with a much lower price tag than the professional-level, full-frame Nikon D4 launched earlier this

year, the D800 should have wider appeal.

The specification of the D800 belies its position in the market. Several of the features found on the more expensive D4 are also present on the D800, namely the Expeed 3 processor, autofocus and metering sensors, LCD screen and video-capture capabilities. The standout feature of the D800, though, is its 36.3-million-pixel, full-frame CMOS sensor, which is currently the highest resolution in this format by some margin – so much so, in fact, that the 24.3-million-pixel resolution of the much more expensive, professional flagship Nikon D3X pales in comparison, and its days must be limited.

Following the D800's release, there has

been much talk about just how many pixels a camera's lens can cope with before image quality ceases to benefit from the increased resolution – are 36.3 million pixels more than is necessary for a full-frame sensor? To quote Professor Bob Newman from his article, *Do sensors outresolve lenses – or vice versa?*, in AP 10 March: 'Improving either sensor or lens will always yield benefits in resolution... Purchasers of new high-resolution cameras need not fear they will fail to see a benefit, as their camera will yield sharper results with all their lenses'.

Sharp results made possible by the sensor mean that the user can get more out of a DX lens than when that same lens is used on a lower-resolution camera, so giving the optic a new lease of life. Of course, for best results the D800 should be used with a professional-level lens.

This professional-level resolution combined with responsive handling make the D800 an exciting prospect for those considering an upgrade, or those wanting to replace an existing full-frame DSLR.

## FEATURES

To offer a 36.3-million-pixel, full-frame CMOS sensor for around £2,600 and in a model of the Nikon D800's size is nothing short of remarkable. Images can be captured as 14-bit files in FX (full-frame) format at 36.3 million pixels, as well as in 5:4 at 30.2 million pixels, 1.2x at 25.1 million pixels and DX (1.5x) at 15.4 million pixels. Although all full-frame Nikon models offer a DX-crop mode, primarily for a greater focal-length reach, given the high resolution of the D800 this function is, for the first time, a genuinely useful feature. In fact, given the 15.4-million-pixel output in DX format, it is safe to assume that the pixel dimensions, and therefore performance in low light, is similar to that of the 16.3-million-pixel, DX-format Nikon D7000.

Raw capture is possible in any image area option. Full-resolution (7360x4912-pixel) NEF raw capture produces a 76.5MB image file (or approximately a 207MB TIFF), which rivals more expensive digital medium-format cameras. Such large files mean that, for the first

## AT A GLANCE

- 36.3-million-pixel, full-frame CMOS sensor
- Expeed 3 processor
- ISO 100-6400 (extended to ISO 50-25,600)
- 51-point AF system
- 3.2in LCD screen
- CF and SD card slots
- Street price £2,599 (body only)





time in the full-frame format, A2-sized prints are possible at 300ppi without upscaling. By using a perfectly acceptable 200ppi file resolution, A1 prints are possible, placing the prints in the realm of exhibition size.

To help cope with processing such large files, the D800 features the same Expeed 3 engine as that used in the Nikon D4. Nikon claims this also allows 'superb noise reduction', which gives the D800 similar noise characteristics to the D700.

The major differences between the D800 and D4 are the imaging sensor, ISO range and high-speed burst mode, but more on these later.

Clearly, Nikon has had some catching up to do at this level to match the video capabilities of the Canon competition. The D700 does not feature video capture, but the Canon EOS 5D Mark II and Mark III do. Now, so does the D800. In addition, the D800's capabilities closely match those of the D4, making the new Nikon model extremely competitive. Full HD (1080p) video files are captured in H.264 format at 30fps, 25fps or 24fps. Video users will be pleased to see clean HDMI output at 1080p/720p for live view, without compression. Furthermore, the time-lapse function has been enhanced for playback at speeds up to 36,000x, with files encoded for immediate playback as a video file.

9/10

## BUILD AND HANDLING

In size and build quality, the D800 is very similar to the D700, yet it is 10% lighter. The camera features a dust- and water-droplet-resistant magnesium-alloy body, although the inclusion of a built-in flash (GN 12m @ ISO 100, plus wireless control) means that the weatherproofing cannot be of the same standard as found on professional models like the D4 or the Canon EOS 5D Mark III. That said, the D800 suffered no ill effects when it got a little wet while shooting landscapes in the Lake District.

The redesign of the D800 (based on the D700) includes new controls to accommodate video capture, with a direct movie-record button near the shutter release and a live-view switch to the right of the LCD screen. Like the D4, the refined body of the D800 has an improved textured grip that rests comfortably in the hand, and a greater incline for the shutter-release button and flat design for the power switch. These factors make pressing the shutter release that little bit more comfortable.

Nikon has tested the shutter to 200,000 cycles, and measured a lag of 0.042secs. Start-up time is claimed to be 0.12secs, and I found the D800 almost immediately ready to go after powering up.

As a camera not primarily intended for action, the D800's continuous drive mode high-speed burst of 4fps for up to 15 frames (raw) or 60 frames (JPEG) cannot match the 11fps for a 60-frame (raw) or 144-frame

**ISO 50 is sufficient to give an exposure slow enough to blur the movement of water, using the sweet spot aperture of the lens and without the use of an ND filter**

(JPEG) burst of the D4. When the 1.2x or DX (1.5x) crop factors are selected, the D800 can shoot at 5fps, which in the DX crop is for a 22-frame (raw) or 97-frame (JPEG) burst. Those capturing high-speed sequences will find the D800's buffer not as quick to clear once full as that of the D4, during which time the camera freezes. Those who don't record action sequences will find 4fps sufficient for everyday use.

The D800 uses an EN-EL15 battery to give approximately 900 still shots. Battery life can be doubled via the use of the optional MB-D12 battery grip (priced around £380). Further benefits of the battery grip are that it mirrors the control layout, so it is the same whether in portrait or landscape format, and it boosts the high-speed burst rate to 6fps in DX format. The grip is not compatible with Nikon's D700 or D300S models.

Still images and videos can be recorded onto a choice of CompactFlash (CF) or SD cards, including the latest high-speed versions, such as UDMA 7, SDXC and UHS-1. Fast file transfer is possible via USB 3.0 connectivity, which is a first for a camera, although it is also backwards compatible to USB 2.0 devices.

With such high-resolution files, any errors in the image are quite noticeable. It is therefore very important to spend a little more time on each photograph. For critically sharp results, I found that shooting landscapes with shutter speeds slower than



## FEATURES IN USE D800E

**THE NIKON** D800E is the second version of the camera and it is targeted at those who want to get the highest level of detail from the imaging sensor. It is essentially the same as the D800, but with the optical low-pass filter, otherwise known as the anti-aliasing filter, having been 'cancelled'. A low-pass filter is present in most digital cameras and blurs detail at the pixel level (to the slightest degree) to avoid moiré patterning and false colour. These blurring flaws are most noticeable in details such as fabric or the feathers of a bird. Removing the blurring effect caused by the filter increases the clarity and level of detail, although



this is discernible only to the eagle-eyed.

In the D800E, instead of removing the low-pass filter, it is 'cancelled', which means the infrared blocking and reflective properties of the D800 and D800E are the same. In the D800, the low-pass filter has two layers: the first separates the image into two horizontally, while the second separates the image again, this time vertically. In the D800E, however, the second layer instead cancels the horizontal separation by combining the image vertically. Those who shoot landscapes should consider this version of the camera, although it is around £300 more expensive at around £2,900.

1/125sec not only requires the camera to be fixed to a tripod, but it also has to be also set to mirror lock-up and fired with a cable release. Unfortunately, the camera does not offer both mirror lock-up and self-timer simultaneously.

There are lots of nice touches to aid the handling of the camera. The dual-axis virtual horizon is available in both live view and through the viewfinder. The AF switch to the left of the lens has a button to access the different AF modes, so the user need not remove his or her eye from the viewfinder.

A rubber seal over the connection ports on the left of the camera is hinged so it can remain out of the way while in use. I would, however, like to see the rubber seal split into sections so that any unused ports could stay covered. As it is, these unused ports are exposed to dust and dirt.

9/10

### WHITE BALANCE AND COLOUR

In most cameras, I find auto white balance (AWB) gives a slightly cool colour balance in all situations except tungsten light, where it is usually too warm. The same is true with the Nikon D800. However, a second AWB option is designed to keep warm tones of light, which is ideal for maintaining ambience.

New to the D800 (and D4) is the ability to adjust the colour temperature setting minutely in the manual Kelvin mode. Alternatively, a manual white balance reading can be taken, although this is a slightly longwinded process compared to other systems. It is achieved by navigating through a couple of menus and selecting a previously recorded image of a grey card taken in the ambient light conditions.

Overall, the D800 is perfectly capable of good colour rendition. Skin tones are usually spot-on and the greens in landscape images are particularly natural, although I do at times find the blue of skies a little cyan.

Standard colour mode in Nikon DSLRs appears less saturated than in most other systems, so I often opt to use the vivid



setting to add a little punch to images. However, all the colour modes can be customised for saturation, sharpness and contrast, so it is worth adjusting to taste. Handily, the monochrome setting offers not only different tones, from sepia to cyanotype, but also yellow, orange, red and green filter effects. These can be replicated in editing software, but to have the option to enhance the impact of the sky in a monochrome landscape by using the red filter is quite addictive.

8/10

**The monochrome colour mode offers different filter effects. Here the green filter is ideal for skin tones**

### METERING

Both the D800 and D4 benefit from a dramatically revised 91,000-pixel RGB metering sensor. This is a significant increase in pixels from the previous version. The reasoning behind such a change is that the camera uses a 3D Color Matrix Metering III scene-recognition system, benefiting not only the exposure in a wide range of scenes, but also white balance and focusing.

Overall, I find metering systems in most cameras tend to be spot-on in the majority of situations. However, difficult conditions can cause problems, so the metering system benefits from being linked to a scene-recognition system. For example, if the system recognises a face in the scene prior to exposure, it can apply exposure control for accurate metering on the face. This works well for a backlit scene where the camera would naturally underexpose the face. In reality, though, the number of situations that benefit from the system are not immediately obvious. That said, despite the few scenes where the camera underexposed and I needed to dial in +0.7EV compensation, I have no complaints about the metering system.

8/10

### NOISE, RESOLUTION AND SENSITIVITY

The Nikon D800's native sensitivity range of ISO 100-6400 can be extended at either end, to ISO 50 (Lo1) and up to ISO 25,600 (Hi2), giving a total range of 10EV. In comparison, the D4 extends up to ISO 204,800 for a 13EV range, and the Canon EOS 5D Mark III reaches up to ISO 102,400.

Nikon has made a neat refinement to the auto ISO control, as the camera detects the attached lens and focal length, and adjusts its settings to give the minimum possible ISO to achieve the longest shutter speed for blur-free handheld images. For example, with a 200mm lens attached, auto ISO sets the shutter speed to 1/200sec and selects the appropriate ISO setting for a 'correct' exposure. In most



➔ situations this is very accurate and eliminates the need to change the ISO manually (if shutter speed isn't the primary exposure concern), although this can be achieved quickly via the control on the dial on the top left of the camera.

Given the high resolution of the sensor, I had great expectations for the level of resolved detail and I was not disappointed. The D800 resolves the highest level of detail of any full-frame camera, and comes very close to some medium-format models. At ISO 100, the D800 comfortably reaches the 38 marker on our resolution chart, with sections of the lines visible all the way to the end of the chart. Also a pleasant surprise, the level of resolved detail is high all the way to the extended ISO 25,600 (Hi2) setting, at the 30 marker.

While resolved detail is impressive at higher ISO settings, images are not free of noise. When viewed at 100%, luminance noise is evident at ISO 800 in shadows, but it is adequately controlled all the way to ISO 3200 in highlight areas. Beyond these ISO settings, luminance noise steadily increases in shadow and highlight areas. In the extended ISO settings of 12,800 and 25,600, chroma noise is also obvious, with an array of yellow, red and blue blotches. It is in noise control that the D800 cannot quite match the competition, but this is to be expected to a degree, due to the camera's high resolution. Images all the way up to ISO 3200 look clean and are perfectly acceptable.

It is possible to use the high resolution to control noise. By exporting raw files in a smaller format (with fewer pixels), the level of noise is also reduced. I shot the same scene at ISO 6400 with the D800 and the Canon EOS 5D Mark III. In full-resolution files, the 5D Mark III controls noise more effectively. By reducing the output of the D800 file to a similar number of pixels as the EOS 5D Mark III, the difference in noise levels is less noticeable, although the Canon model still has the edge.

29/30

## AUTOFOCUS

Like the D700, the D800 uses the Multi-CAM3500FX AF sensor, with a 51-point AF system. However, it is the same refined version as that found in the D4. Refinements include 15 cross-type points in the centre of the frame compatible with lenses at f/5.6 or faster, and an 11 AF-point set-up that, when selected, is compatible with lenses at f/8, bringing the best of the focusing system to a wider range of optics. Furthermore, improved low-light performance enables operation at -2EV (for use under moonlight).

Although contrast-detection AF is claimed to be more precise than phase-detection AF (which is the type used in the D800 for stills), the camera was capable of producing sharp images. Once I was familiar with the AF system and after selecting the right mode for a scene, the camera is spot-on in virtually every situation. Certainly in low light, it can pick up subjects and focus with minimal effect on speed. Impressively,



# Facts & figures

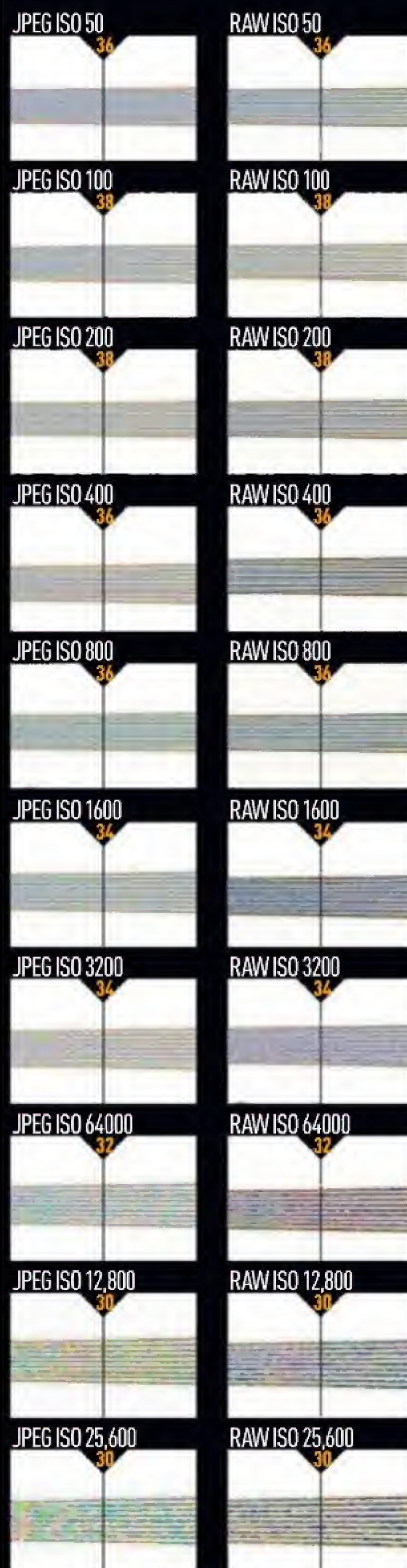


List price	£2,599.99 (body only)
Sensor	FX-format (full-frame 35.9 x 24 mm) CMOS device with 36.3 million effective pixels
Output size	7360 x 4912 pixels
Focal length mag	1x (1.5x in DX-format crop mode)
Lens mount	Nikon F
Max file size	Approx 55MB NEF, 32MB JPEG (high-quality, large)
File format	NEF (raw), JPEG, raw+JPEG simultaneously
Compression	3-stage JPEG, 3-stage NEF
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane shutter
Shutter speeds	30-1/8000sec in 1/3 steps, plus B
Max flash sync	1/250sec
ISO	ISO 100-6400 in 1/3EV steps and Lo1, Hi1, Hi2 (ISO 50-25,600)
Exposure modes	PASM
Metering system	91,000-pixel RGB 3D matrix metering, centreweighted (adjustable), spot (1.5%)
Exposure comp	±5EV in 1/3, 1/2 or 1EV steps
Exposure bracketing	±9EV across 2-9 exposures in increments of 1, 1/3 or 2/3EV steps
White balance	2 auto, 6 presets (with fine-tuning), plus 3 custom and Kelvin adjustment settings
WB bracket	2-9 exposures in increments of 1, 2 or 3
Drive mode	Single, continuous (Hi/Lo selectable, up to 4fps with AF), self-timer, quiet, mirror-up
LCD	3.2in TFT with 921,000 dots
Viewfinder type	Pentaprism single-lens reflex viewfinder
Field of view	Approx 100%
Dioptr adjustment	-3 to +1 dioptre
Focusing modes	Manual, single-shot AF, continuous AF with AF fine-tuning
AF points	51 points, selectable manually or automatically
DoF preview	Yes
PC socket	Yes
Built-in flash	Yes
Cable release	Optional remote release
Memory card	1x CompactFlash slot compatible with UDMA 7, 1x SD slot
Power	Rechargeable EN-EL15 Li-Ion battery (supplied)
Connectivity	USB 2.0 Hi-Speed, HDMI
Weight	1,000g (with battery and card/s)
Dimensions	146 x 123 x 81.5mm

**Nikon**, 380 Richmond Road, Kingston upon Thames, Surrey KT2 5PR. Tel: 0330 123 0932. Website: [www.nikon.co.uk](http://www.nikon.co.uk)

## RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Sigma 105mm f/2.8 macro set to f/8. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.





FOCAL POINTS

Ambient light sensor

This measures the ambient light levels for automatic control of the monitor's brightness

Viewfinder

The viewfinder has a 100% field of view with 0.7x magnification, 17mm eyepoint and dioptre adjustment from -3 to +1

Live view

The D800 offers live-view operation designed for still and video capture via the new live-view switch on the rear of the camera

Focus selector lock

The focus selector lock has a prominent position on the rear of the camera. When activated, the control locks the point of focus



Camera shown actual size

Built-in flash

The built-in flash offers +1 to -3EV manual adjustment for all flash modes. In centreweighted and multi-segment metering, face detection and highlight analysis by the RGB metering sensor enhances the i-TTL-balanced fill flash to illuminate subjects according to the brightness of the scene.

In-camera editing

Enhanced retouch menus include vignette control, Active D-Lighting, straighten, distortion control, perspective control, red-eye, crop, monochrome, filter effects, image overlay and resize, many of which are also available for video editing. This means some of the post-production work on images can be done in the field.

HDR

High dynamic range mode is available via the in-camera menu. It works by combining two frames: one overexposed and one underexposed, up to ±3EV. Added to the usual Active D-Lighting feature, the D800 can add extra information to the tonal range in an image.

Live view

With the live view switch set to still capture, the screen displays any changes to exposure, and magnification up to 23x aids critical focusing. In the video-capture setting, a dedicated exposure control provides smooth exposure transition for moving subjects.

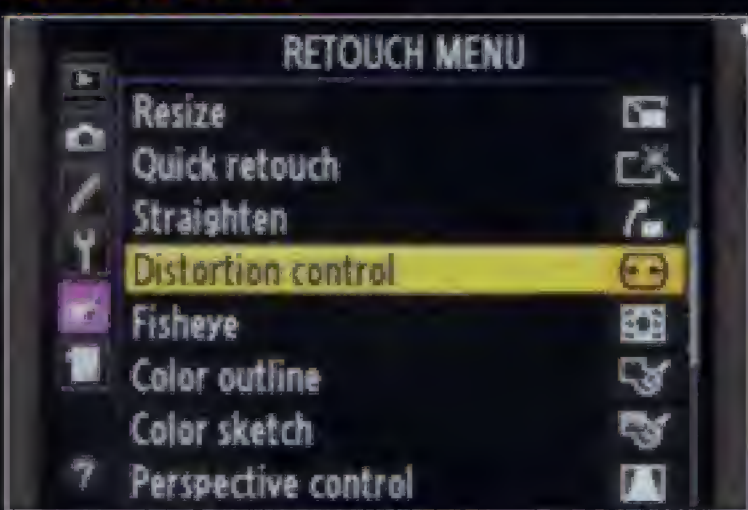
Image area



Digital level gauge



Retouch menu







The wide dynamic range and Active D-Lighting ensure detail is visible in dark areas here

even shaded objects in moonlight are picked up with minimal hunting. Most other systems simply would not operate under these conditions.

There are a few AF mode options, all of which can be seen and viewed through the viewfinder. Handily, the AF switch has been redesigned to include a button so the user's eye can remain fixed to the viewfinder to navigate through the different modes. AF modes include 3D colour tracking, single point, nine-point tracking, auto area, 51-point tracking and 21-point tracking. If there were time to compose the scene, I most often opted for single-point AF because this point can be selected from any of the 51 points in the central area of the frame.

9/10

#### LCD, VIEWFINDER AND VIDEO

Another feature shared by the D800 and D4 is the 3.2in LCD screen. The screen is slightly bigger than the 3in version in the last generation of models, but the 921,000-dot resolution remains. A sensor next to the screen detects the ambient light and adjusts the brightness, contrast and saturation accordingly. This function means that in a variety of lighting conditions the screen will appear the same to the eye and viewable even in bright light. The LCD screen also features a new glass-and-panel design for an improved viewing angle, thanks in part to a resin between the glass and screen where previously there was an air pocket.

Unlike the D700, the D800's viewfinder has a 100% frame coverage, which is excellent for precise framing. It is also bright to aid focusing, although for critical focusing it is best to use the LCD screen with focus magnification. When a crop mode is selected, the electronic overlay in the viewfinder displays a marker to indicate the frame edges. An option for shading out the unused areas of the frame would be useful because it is easy to forget where the crop is effective. Wideangle DX lenses display a cutoff in the corners, but not in the final

image. Another display in the viewfinder (and LCD) is for the dual-axis virtual horizon, which can be brought up by pressing a function button.

With the high resolution of the D800, not only is Nikon setting a benchmark for stills cameras, but it is also aiming at the video market. It is possible to capture high-quality, full HD (1080p) footage for a maximum 29mins 59secs recording time. Enthusiast film-makers will appreciate full-time contrast-detection AF in movie capture, with face priority and subject-tracking AF available. Furthermore, connections are included for an external mic with 20 adjustment levels, sound level monitoring, headphones and clean HDMI output at 1080p/720p for live view, without compression. As I mention in *Focal points*, edits to video files can be made in-camera.

9/10

#### DYNAMIC RANGE

The D800 provides a wide tonal range, measured by [www.dxomark.com](http://www.dxomark.com) at 14.1EV, which puts the D800 up there with the best cameras at any level. Given the high resolution and therefore smaller pixels than the direct competition, this is impressive.

As a function normally reserved for lower-end cameras with a more limited dynamic range, I am a little surprised to see a high dynamic range (HDR) mode included in the D800 (and indeed the Canon EOS 5D Mark III). Nonetheless, this is a good feature to have, and an HDR image can be recorded in two frames, for up to  $\pm 3$ EV. This extends the possible dynamic range to 20EV, which I found particularly useful when trying to preserve detail in the highlights of a waterfall, where normally the falling water would appear as a solid white mass.

As with all Nikon DSLRs, Active D-Lighting can be applied to images in-camera. This feature brightens shadow areas for the impression of extra detail, and is available in two different strengths and auto.

9/10

## Competition



Canon EOS 5D Mark III

TESTED 21 APRIL 2012



Pentax 645D

TESTED 4 DECEMBER 2010

**AT THE** time of writing, the high resolution of the D800 outperforms any full-frame DSLR, and is comparable to medium-format models. The Pentax 645D has a sensor measuring 44x33mm with 40 million effective pixels compared to the 35.9x24mm with 36.3 million effective pixels of the D800. However, the Nikon model is less than a third of the price, and its impressive handling and autofocus system make it more suitable for a wider range of use.

Comparable as an enthusiast-level, full-frame model, Canon's EOS 5D Mark III is the D800's most obvious competition. The EOS 5D Mark III cannot match the resolution of the D800, nor its AF performance in extreme low light. However, the Canon's resolution and ability to control levels of noise rest somewhere between the D4 and the D800, and so does its price.

## Verdict

**FOR A** camera costing around £2,600, the D800 is unrivalled in the level of detail it can resolve and is an enticing prospect, particularly for landscape photographers. While luminance and chroma noise are gradually introduced up the ISO range, and the camera's full-resolution files cannot quite match lower resolution competition, it performs very well up to ISO 3200 with resolved detail at this setting, matching the top full-frame and APS-C models.

It's not just about the sensor, though. Numerous features from the much pricier D4 are also present in the D800. The LCD screen is bright, as is the viewfinder with its 100% field of view, and the AF system is accurate. The D800's buffer cannot handle the large volume of data in high-speed situations as effectively as the D4, but the D800 is not intended to perform in this way. Reducing the format and shooting JPEG images does, of course, enhance continuous shooting rates.

We talk about the bar being raised occasionally, and Nikon has certainly raised the bar in the full-frame market with the launch of the D800. Despite the slight increase in the camera's price since its original launch, it remains a relatively affordable model.

		T E S T I N G									
		FEATURES	9/10								
		BUILD/HANDLING	9/10								
		NOISE/RESOLUTION	29/30								
		DYNAMIC RANGE	9/10								
		AWB/COLOUR	8/10								
		METERING	8/10								
		AUTOFOCUS	9/10								
		LCD/VIEWFINDER	9/10								

Amateur Photographer  
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Enthusiast DSLR  
Rated Excellent  
**90%**





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Jason Whitehead  
Safari-guide.co.uk



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## Camera test Canon PowerShot SX260 HS



# Canon PowerShot SX260 HS

With the summer holiday season fast approaching, **Richard Sibley** tests Canon's latest travel compact camera that features a 20x optical zoom, full HD movies and GPS

**LAUNCHED** earlier this year, the PowerShot SX260 HS is the latest travel zoom compact camera from Canon. The extreme focal lengths of these compact cameras make them an affordable alternative to a DSLR, and perfect for holidaymakers who don't want to lug around a system camera on their travels.

### FEATURES

Unlike the Canon PowerShot G12 and S100, which both use a large 1/1.7in (7.6x5.7mm) sensor, the SX260 HS uses a standard 1/2.3in (6.16x4.62mm) CMOS compact camera sensor. Sensibly, Canon has kept the resolution of the SX260 HS to 12.1 million pixels rather than opting to match the 14- and 16-million-pixel resolutions of some of its competitors. The relatively small increase in resolution from 12 to 14 or 16 million pixels is one that shouldn't be a deciding factor when making a purchase. In fact, the lower resolution may help to improve other

factors, such as dynamic range.

The HS suffix stands for High Sensitivity, which means that the 12.1-million-pixel sensor is 'backlit', with the wiring of its circuit behind the light-receiving surface rather than in front of it. This allows more light to reach the photodiodes, which should in turn increase the dynamic range and sensitivity, thus improving the sensor's performance in low light and reducing image noise.

The other part of the HS system involves the Digic 5 processor. This is Canon's newest processing system, and it allows the very latest noise-reduction and image-processing techniques.

Small compact camera sensors allow extremely long equivalent focal lengths to be achieved in small lenses. The PowerShot SX260 HS is no exception, with the 4.5-90mm lens acting as a 25-500mm (35mm equivalent) optic. Including a 20x optical zoom in such a compact camera is extremely impressive, and it should cover almost any situation in which a photographer

might use a compact camera.

The maximum aperture size of the lens is f/3.5 when the 25mm end is used, and f/6.8 at the 500mm telephoto focal length. This makes achieving a shallow depth of field with the SX260 HS difficult when shooting anything but macro images, and it may take a steady hand to take shots at 500mm in anything but bright sunlight. Thankfully, the lens is optically stabilised to help reduce camera shake and the camera has a tripod-mount socket.

Enthusiast photographers will be pleased to hear that there is a full complement of manual exposure modes available on the SX260 HS, although unlike the top-of-the-range PowerShot G-series models, this camera cannot save images as raw files.

Those photographers who prefer point-and-shoot photography will be impressed with the smart auto mode that can detect 58 different scenes. Plus, as would be expected from a compact camera, there is a variety of image styles and effects, including colour swap, miniature effect and soft focus.

The most useful extra feature has to be the built-in GPS tagging, which allows location data to be saved with images to help when cataloguing and organising them.

### BUILD AND HANDLING

Unlike Canon's PowerShot G12, the PowerShot SX260 HS is truly portable and will fit comfortably in a jacket or trouser pocket. The camera's slightly curved front with smooth edges makes it comfortable to hold and carry, and the lens bevel at the front of the camera only adds a little to the camera's depth.

Despite the minimalist design of the SX260 HS, there are enough buttons to make the camera fairly fast to use. Exposure modes can be changed easily via a dial on the back of the camera, while there is a control dial and directional buttons to make it simple to scroll through menus. Exposure compensation can be quickly applied via a button on the back of the camera, and the

### AT A GLANCE

- 12.1-million-pixel sensor
- 20x zoom (25-500mm equivalent)
- Full HD (1080p) video recording
- GPS
- Street price around £330

Colours look great straight from the SX260 HS, with just a slight increase in contrast added to the image below







25mm



500mm

With an impressive 20x optical zoom range, the SX260 HS is ideal for both wideangle and extreme telephoto images

function set button allows access to the various shooting and image settings. Anyone who has used a compact camera should quickly get to grips with the SX260 HS, as everything is logically placed.

## PERFORMANCE

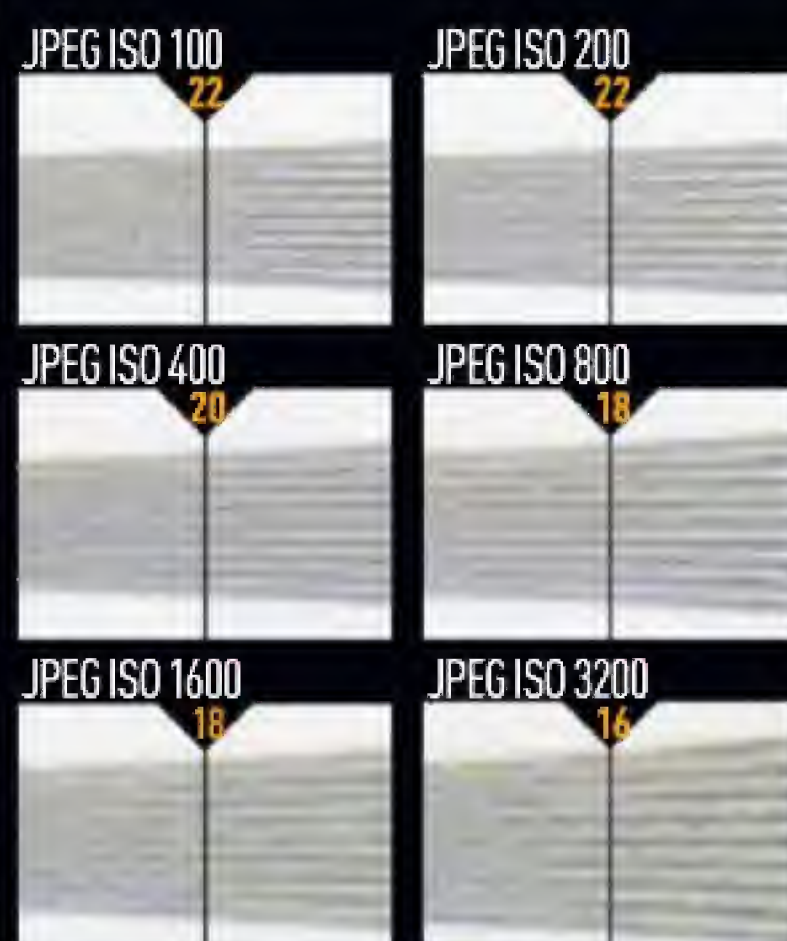
In terms of detail and resolution, the PowerShot SX260 HS performs about as well as can be expected for a 12.1-million-pixel camera, reaching about 22 on our test chart. This is in line with other 12-million-pixel sensors we have tested, including those found in DSLRs.

While detail gradually reduces as the sensitivity setting increases, reaching around 16 by ISO 3200, this is still respectable for a compact camera at this sensitivity.

There is a subtle hint of luminance and chroma noise at the lowest sensitivities,

## RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured with the lens set to its 100mm point. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



although this is only really noticeable in shadow areas and when the images are adjusted post-capture. It is at around ISO 800 where luminance noise becomes more noticeable, and it can be seen in all but the brightest highlights. There is also a hint of some coloured chroma noise, although it is reasonably well controlled.

At the very highest sensitivity settings noise is well controlled, but there are obvious signs of noise reduction as images look smudged in areas of texture. Colour noise is also present, particularly in shadow areas. Generally, I would recommend sticking to the ISO 100-800 range, with the maximum ISO 3200 used only as a last resort.

Colour and contrast are very good, with the usual plethora of Canon's My Colors settings. For the most part, these can be left to the default 'off' setting, although for particularly punchy or subtle colours and contrast, the respective vivid and natural settings look particularly pleasing.

Focusing is quick and snappy, with a minimum focus distance of around 2cm from the end of the lens when in macro focus mode. Manual focus is also an option, although it is slow to use and I wouldn't recommend it.

Having a 25-500mm lens is ideal for a travel compact camera, as this range covers almost everything you could wish to shoot. It takes just under 2secs to zoom through the entire focal range, which is fairly impressive. At the 500mm equivalent setting, the optical lens stabilisation helps to reduce camera shake by turning any twitchy movements into smooth, fluid shifts.

The stabilisation is also great when using the SX260 HS in its full HD (1080p) video-capture mode. Video is recorded

## Facts & figures

RRP	£469.99
Sensor	1/2.3in (6.16 x 4.62mm), 12.1-million-pixel, back-illuminated CMOS sensor
Output size	4000x3000 pixels
Lens	20x zoom lens, 4.5-90mm (25-500mm equivalent) f/3.5-6.8, 5cm close-focus macro mode
File format	JPEG Superfine/Fine settings
Sensitivity	ISO 100-3200
Shutter speeds	15-1/3200sec
Metering system	Evaluative, centreweighted, spot
White balance	Auto, 7 presets, custom
Exposure modes	PASM, Smart Auto, 58 scene modes
Focus	Auto, manual, 2 AF sizes
AF modes	Tracking, face detection, continuous, single and macro
LCD monitor	3in LCD with 461,000 dots
Storage media	SDHC, SDXC, SD
Power	Rechargeable Li-Ion NB-6L
Weight	231g (including card and battery)
Dimensions	106.3 x 61 x 32.7 mm

using H.264 codec, with stereo sound, and is saved in the widely used .MOV file format, making it easy to find software packages to both edit and view captured video footage.

The GPS facility is useful for arranging images quickly by location. Most image-cataloguing software now has the facility to use this GPS data, but if a particular software program doesn't, then the supplied Canon program can help. The software can also track the photographer's route if the GPS logger facility is turned on in-camera. However, I would recommend that GPS is used only when needed, such as when photographing more remote places, because it can drain the battery when left on. **AP**

**Canon**, Woodhatch, Reigate, Surrey RH2 8BF. Tel: 01737 220 000. Website: [www.canon.co.uk](http://www.canon.co.uk)

## Verdict



**DESPITE** fierce competition, the Canon PowerShot SX260 HS is one of the best travel zoom cameras on the market. Although the resolution may not quite match either the Panasonic Lumix DMC-TZ30 or the

Sony Cyber-shot DSC-HX9V, those thinking of purchasing the camera shouldn't be put off. The image quality is more than a match for both these higher resolution models.

The evaluative metering system and range of scene modes make it easy for point-and-shoot photographers to get great images, while the more advanced user will enjoy the range of manual exposure modes. Add the HD video capture and GPS tagging, and the Canon PowerShot SX260 HS becomes an ideal travel companion.



# SPI SCHOOL OF PHOTOGRAPHIC IMAGING

## STAR STUDENT

### Thomas Clark

#### ENROLLED ON:

Diploma in Digital Photography

#### AGE:

24

#### OCCUPATION:

Graphic designer and in-house photographer

**EQUIPMENT:** Canon EOS 500D with a variety of lenses, including a basic kit lens, a Canon EF 50mm f/1.8, a Tamron AF 70-300mm f/4-5.6 Di LD Macro and a Canon EF-S 10-22mm f/3.5-4.5 USM wideangle



THE SCHOOL OF PHOTOGRAPHIC IMAGING – in association with Nikon – is one of the largest and most vibrant photographic education communities in the world.



At the heart of the image

## Student introduction

#### When did you first become interested in photography?

My dad has always been an influence, as he has been into photography for years, but it wasn't until I was 18, when I got my first camera, that I really became interested. It was a Kodak bridge camera and I have been photographing various subjects ever since.

#### What do you enjoy most about photography?

I love creating and capturing moments in time. No two photographs are the same, so everything I shoot is unique and special to me. I also love manipulating images in Photoshop and sometimes combining them with my illustration work.

#### What are you hoping to achieve with your photography?

I don't think I have ever set out to make a career out of my photography, but I enjoy being challenged and I love the thrill of getting one perfect photo out of hundreds taken! I just want to use my photography to record memories and capture beautiful places or objects.

#### Where is the most enjoyable location to take photographs?

The most enjoyable location I have taken photographs is the Joshua Tree National Park in California. When I was in the USA I visited the park one evening, just as the sun was beginning to set, and kept pressing the button on my DSLR. It was a beautiful sight

to behold and I am so happy and proud of the photos I took. The drive home, as thousands of bright stars began to appear overhead, wasn't a bad sight, either!

#### Why did you decide to enrol on the SP course and how have you enjoyed it so far?

I think I saw the course advertised in *Amateur Photographer*, and I was immediately interested. I always want to learn more and this was a great opportunity – a subject I love and a course that I can do in my own time.

## Summing up

**WE SAY:** Thomas has produced some really exceptional images on the Diploma in Digital Photography course. He has always had a clever approach and his photographs show a lot of attention to detail. Thomas's images show a very flexible approach to the subject matter, which is great. Well done, Thomas.

To enrol or for more information visit [www.amateurphotographer.co.uk/spi](http://www.amateurphotographer.co.uk/spi)

Or send this coupon to The School of Photographic Imaging Administrator, IPC Media, Blue Fin Building, 9th Floor, 110 Southwark Street, London SE1 0SU or call 0203 148 4326

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- EISA PHOTO MAESTRO 2012
- PUBLICATION IN 18 PHOTO MAGAZINES IN EUROPE



## HOW IT WORKS

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(from a digital camera or scanned film originals)

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Send a picture story of 5-8 images relating to the theme 'Speed' to [apcompetitions@ipcmedia.com](mailto:apcompetitions@ipcmedia.com), with the word 'Speed' and your name as the subject heading, by 8 June 2012. Images should be in JPEG format and no bigger than 800 pixels on the longest edge. Include your name, address and a contact number in the email. Images from the first-prize winner will go forward to the International round of the competition (see below). First, second and third-prize winners will be chosen by the editorial staff of *Amateur Photographer*. The results will be published in AP 7 July 2012.

### FINAL ROUND: INTERNATIONAL

All first-prize winners from the 18 EISA countries will be brought in for the final international judging at the General Meeting of EISA at the end of June. There will be 18 editors in chief as judges.

**1st prize:** €1,500 and EISA Photo Maestro 2012 trophy  
**2nd prize:** €1,000 and trophy  
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All three winners will be published in the September issues of all 18 EISA photo magazines and will be invited to Berlin, Germany, for the official EISA Awards ceremony



**MAESTRO  
PHOTO  
CONTEST  
2012-2013**





# AskAP

Let the AP team answer your photographic queries



**Banding on prints could be caused by incorrect printer settings**

## PRINTER SETTINGS PROBLEM

**Q** I have an iMac computer that has iPhoto '08, and use a Canon Pixma MP600R printer to print photographs of my family using Canon inks and paper. A couple of birthdays ago I was given Photoshop Elements 9, but while the iPhoto/Canon printer combination works very well, I get dreadful results if I try to print from Elements. The prints have horizontal bands across them about 1cm apart, and the colours and tones are very contrasty and lack detail. Can you advise me how to match Elements 9 to my printer? **Alan Groves**

**A** As you say the printer is producing good results with iPhoto, I think it's fairly safe to rule out a hardware problem. Instead, it appears that the fault lies somewhere in the Elements printer setting. Specifically, the banding you're experiencing sounds like it's being caused by a low-resolution, high-speed print-quality setting that's pushing the paper through the printer more quickly than a high-quality setting, and laying the ink down onto the page in a far less refined fashion.

After you press Print in the main Elements menu, you get the program's fundamental printer settings. These include options for selecting the printer, paper size and print size, as well as adjusting the crop and number of copies. Follow this as you would normally, and then press Print.

The next dialog is the light-grey Mac OS interface and this is where your problem may lie. If the dialog has just two options (Printer and Presets), click on the downward-facing arrow to the right of the printer drop-down menu. This will allow you access to a much wider range of printer settings.

Halfway down the dialog is a box that, by default, says Layout. Click on this drop-down menu and choose Quality & Media. You will now be able to change the Media Type from Plain Paper to your Canon paper (Photo Paper Plus Glossy, for example), and the Print Quality from Standard to High. That should do the trick, and when you click Print your photographs will be of a far higher quality. If not, I would need to see some screenshots of your printer dialogs to find out what is going on. **Chris Gatum**

## ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: [apanswers@ipcmedia.com](mailto:apanswers@ipcmedia.com), via twitter @ap\_answers or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**



## IN SEARCH OF LINEN PAPER

**Q** Tesco used to sell a 20-sheet pack of A4 linen paper for £5. Although cheap, it was lovely stuff that gave great colours and a lovely textured effect. Sadly, the company no longer sells it, but do you know anywhere else I might get some linen-effect paper? **Heather Osborne**

**A** You might want to try the Soho range of papers available from the London Graphic Centre ([www.londongraphics.co.uk](http://www.londongraphics.co.uk)). This includes a lightweight 100gsm linen paper (25 A4 sheets in white or ivory for £3.76) and a much heavier 260gsm linen 'card' (10 A4 sheets in white or ivory for £4.30), both of which are suitable for inkjet and laser printers. Alternatively, Currys and PCWorld sell Media's 150gsm A4 Linen Effect paper, with 30 sheets at £4.97. Unfortunately, I'm as unfamiliar with all these as I am with the original Tesco offering, so it would be a case of trying them for yourself to see which, if any, best suits your needs. **Chris Gatum**

## POSITIVES FROM NEGATIVES

**Q** I have many film negatives, both colour and black & white, and I would like to make prints from some of them with my digital equipment. Printing from positives is straightforward, but I cannot work out how to print positives from negatives. I have an Apple Mac laptop with Mac OS X version 10.5.8, Photoshop Elements 9, Canon Pixma MP610 printer

## FROM THE AP FORUM

### Screen sharpness

**MickLL asks** I use Microsoft Windows Picture and Fax viewer, Adobe Bridge and Adobe Photoshop CS5 for viewing my photographs. The first two don't seem to present pictures as sharply as they might, and if the sharpness looks 'iffy', opening the file in CS5 seems to improve things. It's most noticeable with detailed subjects that are small in the frame, but having to double-check files in Photoshop is making my review process very tedious.

Am I going potty or is there an



# AP GLOSSARY

## INTERNAL FOCUS

Continuing our look at lens technologies, internal focusing (also known as inner focusing) is the term used to describe a lens that focuses the image on the sensor (or film) by moving the lens elements within the lens barrel, rather than extending the lens. This means that

the lens can be more compact and of a fixed size. Focusing can also be slightly faster than it is with a non-internal focus lens. Most manufacturers include 'IF' in the lens name where this technology is used, although some, most notably Canon, do not.

## SILENT AF

Most manufacturers have a two-tier system for the AF motors they use in their lenses: 'general-issue' AF motors that get the job done, and quieter, high-speed AF motors found in higher spec 'pro' lenses. The benefit of the high-speed motor is simply that it enables the lens to get a lock on the subject in a reduced time. This is not a great issue if you're shooting landscapes, but for a photojournalist it could be the difference between a Pulitzer Prize-winning shot and an also-ran. As these motors use ultrasonic or supersonic waves, a further benefit of the technology is that the motor is quieter. As always, different

MAKE	LISTED AS
Canon	USM (Ultra Sonic Motor)
Nikon	SWM (Silent Wave Motor)
Olympus	SWD (Supersonic Wave Drive)
Panasonic	N/A
Pentax	SDM (Supersonic Direct-drive Motor)
Sigma	HSM (Hyper-Sonic Motor)
Sony	SSM (Super Sonic wave Motor)
Tamron	USD (Ultrasonic Silent Drive)
Tokina	N/A

manufacturers have various names for similar technologies, and this is often indicated in the lens name (see above).

and Hewlett-Packard Scanjet G4050 scanner. Can you help? **Richard Bateman**

**A** When you scan your negatives, make sure that the Scan Type is set to Negatives in the relevant dialog window. This will 'reverse' your negative,

converting it into a positive digital image that can be opened in Elements 9 and printed. HP has a useful step-by-step guide for the Scanjet G4050 at [www.hp.com/united-states/consumer/digital\\_photography/organize\\_archive\\_photos/tips/scanning\\_slides.html](http://www.hp.com/united-states/consumer/digital_photography/organize_archive_photos/tips/scanning_slides.html). **Chris Gatum**

explanation? More to the point, is there a viewer that will open files very quickly and show critical sharpness?

**Benchista replies** Are you talking about raw files? If so, the first two options display the embedded JPEG image, not the raw image itself, and the embedded JPEG is small and heavily compressed.

As to what there is to show critical sharpness quickly, that's one of the things I use Adobe Lightroom for.

**daft\_biker replies** The issue appears to be the use of different algorithms for scaling the images down to screen resolution. The programs built in to Windows appear to go for a quick and dirty approach (cheaper to build and quicker on lower spec machines), whereas Photoshop (and plenty of others) display images better, but they cost more and use more system resources.

**Beejaybee replies** There is a lot of difference in the way reduction to screen size for display is done, and probably a significant difference is the actual size to which the images are reduced. Unless you view the files at 1:1 (actual pixels, rather than reduced to fit on the screen), there is no reliable way of checking sharpness as size reduction has a sharpening effect due to increasing the contrast gradient near 'edges': the eye is more sensitive to contrast gradients than differences in tone/colour between large blocks.

I find IrfanView ([www.irfanview.com](http://www.irfanview.com)) in 1:1 mode good for scanning images for major technical faults, but as the built-in raw converter compresses images to half size it's not good for critical judgements. It is, however, convenient for deleting dross, and while the built-in editing facilities are primitive, IrfanView is useful for giving you an idea of whether it's worth opening an image in Photoshop or not. It might be worth trying when uploading images from your camera.

# In next week's AP

## On sale Tuesday 1 May

ON TEST



## PENTAX K-01

It may have unconventional looks, but the **Pentax K-01** has a 16.1-million-pixel sensor that has been tried and tested. We find out how much difference the unique design makes

APOY

## ROUND 4

We've **Samsung** and **Jessops** prizes worth more than **£2,100** in our Landscapes at Dawn and Dusk round

# APOY 2012

SONY WINNER



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## MAKING A SPLASH

We talk to Sony World Photography Awards Open winner **Tobias Bräuning** about his incredible water-droplet images

ON TEST

## PLUSTEK OPTICFILM 8100

This dedicated 35mm film and slide scanner has a 7,200dpi optical resolution and comes bundled with SilverFast 8. We test it out





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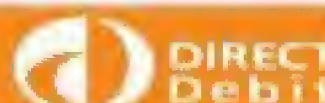
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LEICA FIT VOITLANDER 15mm 14.5 VM LEICA M + FOR.	MINT-BOXED £399.00
LEICA 28mm 12.8 SUMMARIT ASPHERIC BLACK 6 BIT.	MINT BOXED £2,399.00
LEICA 28mm 12.8 ELMARIT M BLACK (1899).	MINT BOXED £295.00
LEICA 35mm 12.8 ELMAR CHROME - M (LATEST VERSION).	MINT+H000 £685.00
LEICA 35mm 13.5 SUMMARON M SER No 1594XX.	MINT + FILTER £479.00
LEICA 50mm 13.5 SUMMARIT M (LATEST LENS) 6 BIT.	MINT BOXED AS NEW £845.00
LEICA 50mm 12.8 ELMARIT M BLACK.	EXC++ £775.00
LEICA 90mm 14 ELMAR CHROME M MOUNT.	MINT IN KEEPER £128.00
LEICA 135mm 14.5 HEKTOR + HOOD M MOUNT.	EXC++ £299.00
LEICA 135mm 12.8 ELMARIT M FOR M3.	MINT £345.00
LEICA 13.5cm 13.5 SUMMARON SCREW.	MINT £265.00
LEICA 5cm f1.5 SUMMARIT SCREW (SUPERB CONDITION).	MINT IN KEEPER £495.00
LEICA 5cm 12 SUMMARIT COLL. SCREW + M MOUNT.	MINT- £299.00
LEICA 5cm 12 SUMMAR SCREW.	MINT- £195.00
LEICA 90mm 14 ELMAR CHROME SCREW.	MINT IN KEEPER £159.00
LEICA 90mm 14 HEAD = 15467 FOC MOUNT FOR VISO.	MINT £199.00
LEICA 135mm 14.5 HEKTOR + HOOD SCREW.	EXC++ £99.00
LEICA SF20 FLASH + CASE.	MINT BOXED £89.00
LEICA SF20 FLASH.	MINT £70.00
LEICA EPC LEATHER CASE (14505) FOR M6/M6TL/M7.	MINT BOXED £99.00
LEICA VIEWFINDER MAGNIFIER MK 4X (UNUSED).	MINT BOXED AS NEW £169.00
LEICAFLEX SL BODY CHROME.	MINT BOXED £299.00
LEICA 21mm 14 SUPER ANGLON R.	MINT-BOXED £99.00
LEICA 60mm 12.8 MACRO-ELMARIT R ROW ("UNUSED").	MINT BOXED AS NEW £699.00
LEICA 60mm 12.8 MACRO-ELMARIT R 3 CAM + 1:1 ADAPTOR.	MINT- £455.00
LEICA 180mm 14 ELMARIT R 3 CAM.	EXC++ £345.00
LEICA 28 - 70mm 13.5/4.5 VARIO ELMAR ROM.	MINT BOXED AS NEW £445.00
LEICA 28 - 70mm 13.5/4.5 VARIO ELMAR ROM.	MINT- £399.00
LEICA 28 - 70mm 13.5/4.5 VARIO ELMAR R.	EXC+++ £299.00
LEICA 70 - 210mm 14 VARIO ELMAR R.	EXC++ £399.00
LEICA RS REMOTE CONTROL UNIT.	MINT BOXED AS NEW £165.00
LEICA DUVIDO 8 - 12 + 42 BINOCULARS GREEN + CASE.	MINT BOXED £1,085.00
LEICA 8x32 ULTRAVIO RD (LATEST NEW UNUSED).	MINT BOXED £999.00
LEICA 7x42 THORNDYK 84 BINOCULARS ("UNUSED").	MINT BOXED AS NEW £699.00
CANON 7x50 BINOCULARS CIRCA 1960 REALLY BRIGHT.	EXC+++CASED £399.00
CANON 10x30 IMAGE STABILISING BINOCULARS.	MINT CASED £235.00
MINOX 10x25 BR COMPACT BINOCULARS + CASE.	MINT £125.00
ZEISS 8x30 BINOCULARS.	MINT CASED £265.00
LEICA APO-TELEVID 65 ANGLED + 25-40 ASP EPECE.	MINT BOXED + CASES £1,799.00

## Voigtlander Screw & Bayonet for Leica M etc

VOITLANDER 15mm 14.5 SW HELIAR ASP + FOR SILVER.	
VOITLANDER 15mm 14.5 SW HELIAR ASP + FOR SILVER.	MINT BOXED AS NEW £295.00
NIKON FIT VOITLANDER 20mm 13.5 COLOR SKOPAR SL II.	MINT BOXED AS NEW £345.00
VOITLANDER 35mm 11.7 ULTRON ASPHERIC.	MINT- £265.00
VOITLANDER 28mm 11.9 ULTRON + HOOD.	MINT BOXED £375.00
VOITLANDER 28mm 13.5 COLOR SKOPAR + FINDER.	MINT £345.00
VOITLANDER 75mm 11.8 HELIAR CLASS VM M MOUNT MINT BOXED AS NEW £475.00	
VOITLANDER 90mm 13.5 APO LANIHAR (BLK).	MINT BOXED AS NEW £235.00
VOITLANDER BESSA WINDER / GRIP FOR T & R2.	MINT- £115.00
VOITLANDER ANGLE FINDER + 15,21,25mm ADAPTORS.	MINT BOXED AS NEW £245.00

## Medium & Large Format

BRONICA RF 45mm 14 ZENZANON FOR 645 RF + FINDER.	MINT CASED £445.00
BRONICA RF 20 FLASH FOR RF 645.	MINT CASED £125.00
BRONICA 100mm 14 MACRO ZENZANON PE.	MINT £225.00
BRONICA 105mm 14.5 ZENZANON MACRO PE 1:1.	MINT BOXED £299.00
BRONICA 150mm 13.5 ZENZANON E MC.	MINT BOXED £149.00
BRONICA 150mm 13.5 ZENZANON E MC.	MINT £129.00
BRONICA 150mm 14 PE.	MINT £125.00
BRONICA 150mm F4 E.	MINT- £399.00
BRONICA E120 BACK.	EXC++ £319.00
BRONICA ET85 120 BACK.	MINT £299.00
BRONICA ET85 120 BACK.	MINT £279.00
BRONICA PLAIN PRISM FOR ET85/ET85.	MINT CASED £69.00
BRONICA AEI PRISM FINDER.	MINT- £89.00
BRONICA 50mm 13.5 ZENZANON S.	EXC+++ £119.00
BRONICA 100mm 14 MACRO ZENZANON PE.	MINT £245.00
BRONICA 150mm 13.5 ZENZANON S.	MINT- £165.00
BRONICA 504 120 BACK.	MINT BOXED £299.00
CONTAX MP8-2 POLAROID BACK FOR CONTAX 645.	NEW £125.00
FLUJ GW 670 MK II 24W 90mm 13.5 LENS.	MINT BOXED £375.00
MAMIYA 150mm 14.5 + HOOD FOR MAMIYA 707.	MINT £375.00
MAMIYA 65mm 14 SEKOR 7 LENS FOR R2 + H000.	MINT £159.00
MAMIYA 65mm L 14 LENS FOR R2.	MINT- £399.00
MAMIYA 180mm 14.5 SEKOR 2 W FOR RZ.	MINT £199.00
MAMIYA 250mm 14.5 LENS FOR RZ.	MINT- £195.00

MAMIYA BACKS, BELLONS HOOD, POL. BACK.	IN STOCK PHONE
MAMIYA 150mm 13.5 A/F FOR 645 A/F.	MINT £299.00
MAMIYA 210mm 14 SEKOR C FOR 645.	MINT CASED £195.00
MAMIYA RZ 67 PRO BACK.	MINT- £69.00
MAMIYA RZ 67 PRO II BACK.	MINT- £79.00
MAMIYA RZ 67 POLAROID BACK.	MINT- £75.00
MAMIYA 220 BACK FOR RD 67.	MINT BOXED £95.00
PENTAX 55mm 13.5 TAKUMAP SMC FOR 6x7.	MINT- £299.00
PENTAX 55mm 12.8 FOR PENTAX 645.	MINT BOXED £199.00
PENTAX 150mm 13.5 FOR PENTAX 645.	MINT BOXED £199.00
YASHICAMAT 1246 TLR + INSTRUCTIONS.	MINT- £265.00

## Hasselblad

HASSELBLAD 500C CW GOLD SUPREME RARE ONLY 500.	MINT BOXED UNUSED £4,995.00
HASSELBLAD 500CM BODY WITH 80mm 12.8 T* + HOOD.	MINT- £695.00
HASSELBLAD 90mm 14 FOR XPAN.	MINT IN KEEPER £365.00
HASSELBLAD 503 CX WITH 80mm CF + BACK + WLF.	EXC++ £1,399.00
HASSELBLAD 500ELM BODY + A12 BLACK BACK.	EXC++ £299.00
HASSELBLAD 40mm F4 CF.	MINT £995.00
HASSELBLAD 50mm 14 CF DISTAGON + HOOD.	MINT £575.00
HASSELBLAD 120mm 14 CF MAKRO PLANAR LENS.	MINT BOXED £495.00
HASSELBLAD 150mm 14 SONNAR CF.	MINT £499.00
HASSELBLAD 150mm 14 SONNAR CF.	EXC++ £399.00
HASSELBLAD CW WINDER + REMOTE.	MINT £299.00
HASSELBLAD PLAIN PRISM.	EXC £75.00
HASSELBLAD PM PRISM.	MINT £199.00
HASSELBLAD 500CA/503 WLF BLACK.	MINT £125.00
HASSELBLAD EXTENSION TUBE 18 F.	MINT- £75.00

## Nikon Auto-Focus Digital Lenses & Accessories

NIKON F5 BODY	MINT	£475.00
NIKON F5 BODY	MINT	£395.00
NIKON F4 BODY	EXC+	£199.00
NIKON F100 BODY COMPLETE WITH INSTRUCTIONS	MINT BOXED	£225.00
NIKON F90 BODY + MB 1.0 GRIP	EXC-	£35.00
NIKON F55 BODY	MINT-BOXED	£399.00
NIKON 24mm 12.8 A/F.	MINT	£199.00
NIKON 28mm 12.8 A/F "D".	MINT	£199.00
NIKON 28mm 12.8 A/F.	MINT	£145.00
NIKON 50mm 1:1.8 A/F "D"	MINT	£79.00
NIKON 50mm 1:1.8 A/F "D"	MINT BOXED	£89.00
NIKON 50mm 12.8 A/F "D" MICRO NIKKOR + HOOD	EXC++	£245.00
NIKON 85mm 1:1.4 A/F "D" (SLIGHT MARK ON OPTICS)	MINT BOXED	£499.00
NIKON 85mm 12.8 A/F "D" MICRO PC NIKKOR	MINT BOXED	£399.00
NIKON 200mm 14 A/F MICRO NIKKOR MACRO LENS	MINT CASED	£599.00
NIKON 10 - 24mm 13.5/4.5 "D" ED GLASS DX AF-S	MINT BOXED AS NEW	£545.00
NIKON 12 - 24mm 14 "D" DX IF-ED AF-S	MINT BOXED	£599.00
NIKON 16 - 85mm 13.5/5.6 "D" DX AF-S VIBR REDUCTION	MINT BOXED AS NEW	£365.00
NIKON 17 - 35mm 12.8 IF-ED "D" AF-S	MINT BOXED AS NEW	£975.00
NIKON 17 - 55mm 12.8 "D" DX IF-ED AF-S + HOOD + CASE	MINT BOXED AS NEW	£799.00
NIKON 18 - 35mm 13.5/4.5 "D" IF-ED AF	MINT BOXED	£399.00
NIKON 18 - 55mm 13.5/5.6 VIBRATION REDUCTION	MINT BOXED	£85.00
NIKON 18 - 70mm 13.5/4.5 "D" IF-ED AF-S DX	EXC++	£125.00
NIKON 18 - 200mm 13.5/4.5 "D" DX IF-ED AF-S VR	MINT BOXED	£425.00
NIKON 20 - 35mm 12.8 "D" V.F AF	EXC++CASED	£475.00
NIKON 24 - 50mm 13.5/4.5 A/F	MINT	£145.00
NIKON 24 - 70mm 12.8 "D" ED AF-S NIKKOR CRYSTAL LATEST	UNTESTED	£1,085.00
NIKON 24 - 85mm 12.8/4 A/F "D" - HOOD (SUPERB LENS)	MINT	£399.00
NIKON 24 - 125mm 13.5/5.6 A/F "D" + HOOD	MINT	£175.00
NIKON 28 - 100 13.5/5.6 "G" AF	MINT	£595.00
NIKON 28 - 105mm 13.5/4.5 A/F "D" MACRO	MINT BOXED	£145.00
NIKON 35 - 105mm 13.5/4.5 A/F "D" + HOOD	MINT	£125.00
NIKON 35 - 135mm 13.5/4.5 A/F 200M	MINT	£175.00
NIKON 35 - 205mm 14.5/6 "G" DX IF-ED AF-S VIBR RED	MINT + HOOD	£195.00
NIKON 70 - 300mm 14.5/5.6 "G" AF	MINT	£95.00
NIKON 70 - 300mm 14.5/5.6 A/F "D" ED IF + HOOD	MINT-BOXED	£159.00
NIKON 90 - 400mm 14.5/5.6 A/F "D" VIBRATION REDUCTION	MINT BOXED	£875.00
NIKON TC 20E NAF-S TELECONVERTER	MINT	£199.00
NIKON TC 20E NAF-S TELECONVERTER	MINT BOXED	£245.00
JESSOPS 3X EXTENDER NIKON FIT	MINT CASED	£75.00
SIGMA 1.4X EC CONVERTER	MINT	£125.00
SIGMA DA20 ACTION FINDER FOR NIKON F4/5E	MINT	£195.00
NIKON DR-5 RIGHT ANGLED VIEWING ATTACHMENT	MINT BOXED AS NEW	£165.00
NIKON SB 28 MACRO FLASH UNIT RING FLASH + AS14	MINT-CASED	£245.00
NIKON SB 28 FLASH UNIT	MINT BOXED	£45.00
NIKON SB 28 FLASH	MINT	£99.00
NIKON SB 28 FLASH	EXC++	CASED £95.00
SIGMA 20mm 1:1.8 EX DG RFL ASPHERICAL (LATEST)	MINT	£299.00
SIGMA 50mm 1:2.5 EX DG MACRO	MINT BOXED	£199.00
SIGMA 15 - 30mm 13.5/4.5 D6 ASPHERICAL	EXC++	£225.00
SIGMA 15 - 30mm 13.5/4.5 D6 ASPHERICAL	MINT-BOXED	£295.00
SIGMA 17 - 30mm 12.8/4 EX ASPHERICAL	MINT	£195.00
SIGMA 18 - 50mm 12.8 EX HSM MACRO SLD GLASS	MINT BOXED AS NEW	£165.00
SIGMA 18 - 200mm 13.5/5.6 SLD GLASS DC	MINT BOXED	£119.00
SIGMA 28 - 135mm 13.5/5.6 "D" ASPHERICAL	MINT + HOOD	£99.00
SIGMA 28 - 300mm 13.5/5.6 "D"	MINT	£99.00
SIGMA 35 - 200mm 14/5.6 DC HSM	MINT BOXED	£99.00
TAMRON 35 - 200mm 14/5.6 LD MACRO B.I.	MINT BOXED	£99.00
TAMRON 70 - 300mm 14/5.6 SP PRC DX ULTIMATE	MINT BOXED AS NEW	£295.00
TOYIMA 12 - 24mm 14.1/4.7-AP PRD DC II (LATEST)	MINT BOXED	£99.00





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Good Service Award Gold Winner 2011-2012

## PROFESSIONAL Dealer



**Nikon 1: J1** From **£389.95**

J1 + 10-30mm	RRP £549.99	<b>£389.95</b>
J1 + 10mm	RRP £599.99	<b>£429</b>
J1 + 10-30mm + 30-110mm	RRP £699.99	<b>£495</b>
J1 + 10-30mm + 30-110mm Pink (Special Edition)	RRP £749.99	<b>£629</b>

## Nikon V1



**Nikon 1: V1** From **£629.90**

V1 + 10-30mm	RRP £829.99	<b>£629.90</b>
V1 + 10mm	RRP £879.99	<b>£665</b>
V1 + 10-30mm + 30-110mm	RRP £979.99	<b>£749</b>

CUSTOMER REVIEW: V1 + 10-30mm  
★★★★☆ Serious photography & great fun  
Snapdragon - Brighton

## Nikon D5100



**D5100** From **£499.95**

D5100 Body	RRP £669.99	<b>£449.95 Inc £50 Cashback*</b>	<b>£499.95</b>
D5100 + 18-55mm f3.5-5.6 G AF-S DX VR	RRP £779.99	<b>£519 Inc £50 Cashback*</b>	<b>£569</b>
D5100 + 18-55mm VR + 55-200mm		<b>£690.99 Inc £65 Cashback*</b>	<b>£755.99</b>

Nikon Cashback\* ends 30.05.12

## Nikon D300s



**D300s** From **£1099**

D300s Body	RRP £1499.99	<b>£1099</b>
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### RECOMMENDED D300s ACCESSORIES:

Nikon EN EL3e Lithium Ion Battery	<b>£54.95</b>
Nikon MB D10 Battery Grip	<b>£279</b>

CUSTOMER REVIEW: D300s + 16-85mm VR  
★★★★★ "The perfect combo for a Prosumer"  
Robin - Bristol

## Nikon D800 & D800E

- Full Frame FX Format CMOS Sensor
- 36.3 Megapixels
- Multi-area D-Movie records Full 1080p HD movies (FX & DX Format)
- ISO 50-25,600

**NEW! D800 Body** **£2599**  
**NEW! D800E Body + Capture NX2** **£2899**  
Save 10% on a MB-D12 Battery Grip when you purchase a D800 or D800E\*\*

### RECOMMENDED D800/D800E ACCESSORIES:

Nikon MB-D12 Battery Grip	<b>£379</b>
(£341.10 when you purchase with a D800 or D800E)	
Nikon MC-36 Remote Control	<b>£129.95</b>
Nikon EN EL15 Battery Pack	<b>£59</b>

**NEW! D800 Body**

**PRE-ORDER From £2599**

## Nikon D3x



**D3x** From **£5034**

D3x Body **£5034**

CUSTOMER REVIEW: D3x Body  
★★★★★ "As good as it gets"  
PeterHagreen - Kent

Nikon Capture NX2	<b>£132.99</b>
Nikon Capture NX2 Upgrade (Capture NX required)	<b>£81.99</b>

## Nikon D4



**NEW! D4** From **£5289**

**NEW! D4 Body** **£5289**

### RECOMMENDED D4 ACCESSORIES:

Nikon AN-DC7 Strap	<b>£24.99</b>
Nikon MC-36 Remote Control	<b>£129.95</b>
Nikon EN EL18 Battery Pack	<b>£129</b>
Nikon SB-910 Speedlight	<b>£369</b>
Nikon ME-1 Stereo Microphone	<b>£99.99</b>
Nikon GP-1 GPS Module	<b>£199.95</b>
Nikon WT-5 Wireless Transmitter	<b>£649</b>

## SONY

### NEX-5N Silver or Black



**NEX-5N Body** **£449**

NEX-5N + 18-55mm	<b>£509</b>
NEX-5N + 16mm + 18-55mm	<b>£599</b>
NEX-5N + 18-55mm + 55-210mm	<b>£749</b>
<b>NEW! NEX-7 Body (Black)</b>	<b>£995</b>
<b>NEW! NEX-7 + 18-55mm (Black)</b>	<b>£1092</b>

<b>NEW! A57 Body</b>	<b>£619</b>
<b>NEW! A57 + 18-55mm</b>	<b>£695</b>
<b>NEW! A57 + 18-55mm + 55-200mm</b>	<b>£859</b>



### A77



**A77 DSLT**  
From **£998**

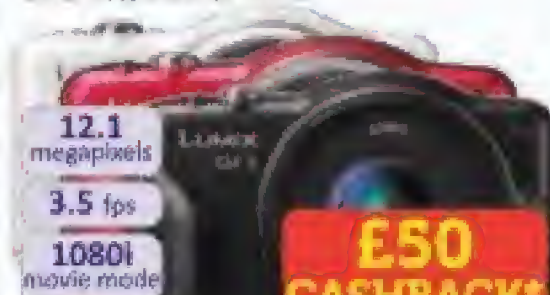
A77 Body	<b>£998</b>
A77 + 16-50mm	<b>£1449</b>

### RECOMMENDED ACCESSORIES:

Sony VG-C77AM Vertical Battery Grip	<b>£279</b>
Sony NP-FM500H Battery	<b>£68</b>

## Panasonic

### GF3 Red, Black or White



**GF3 Body**  
**£249 Inc Cashback\***  
**£299**

GF3 + 14-42mm	<b>£289 Inc Cashback*</b>	<b>£339</b>
GF3 + 14mm (Black or White)	<b>£329 Inc Cashback*</b>	<b>£379</b>
GF3X + 14-42mm (Black or White)	<b>£479 Inc Cashback*</b>	<b>£529</b>

### G3 Red, Black or White



**G3 Body**  
**£359 Inc Cashback\***  
**£409**

G3 + 14-42mm	<b>£419 Inc Cashback*</b>	<b>£469</b>
G3 + 14-42mm + 45-200mm	<b>£629.95 Inc C/back*</b>	<b>£679.95</b>

Panasonic G Series Cashback\* ends 31.05.12

### GX1 Black or Silver

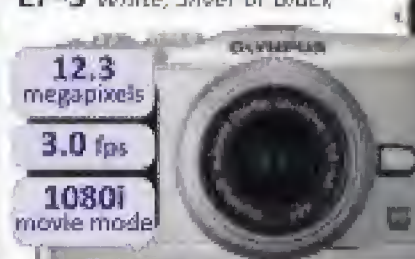


**GX1 Body**  
**£395 Inc Cashback\***  
**£445**

GX1 + 14-42mm (Black)	<b>£429 Inc Cashback*</b>	<b>£479</b>
GX1 + 14-42mm Power Zoom	<b>£549 Inc Cashback*</b>	<b>£599</b>

## OLYMPUS

### EP-3 White, Silver or Black



**E-P3 Body** **£599**

E-P3 + 14-42mm f3.5-5.6 ED	<b>£679</b>
E-P3 + 17mm f2.8 Pancake	<b>£689</b>
E-P3 + 14-42mm + 40-150mm	<b>£799</b>
E-P3 + 14-150mm f4.0-5.6 ED	<b>£939</b>

### E-PM1 Silver, Black, Brown, Silver-Rose, Purple or White



**E-PM1 + 14-42mm II** **£314 Inc Cashback\***

E-PM1 + 14-42mm II	<b>£364</b>
E-PM1 + 14-42mm II + 40-150mm	<b>£429 Inc Cashback*</b>
	<b>£479</b>

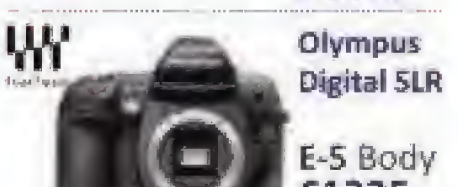
Olympus E-PM1 and E-PL1  
£50 Cashback\* ends 30.04.12

### OM-D E-M5 Silver or Black



**NEW! E-M5**  
**PRE-ORDER NOW!**

<b>NEW! E-M5 Body</b>	<b>£999</b>
<b>NEW! E-M5 + 12-50mm</b>	<b>£1149</b>



Olympus Digital SLR  
**E-5 Body** **£1325**

## SIGMA

### SD15

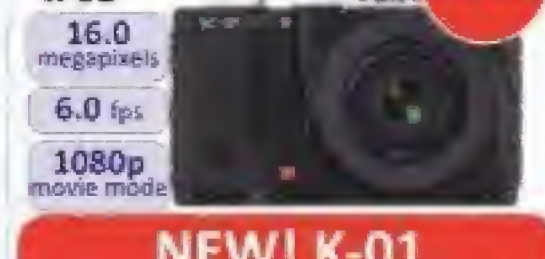


**SD15 Body** **£584.99**

RECOMMENDED ACCESSORIES:	
Sigma CR21 Cable Release	<b>£24.99</b>
Sigma RS31 Remote Control	<b>£24.99</b>
SanDisk 8GB Extreme Pro 95MB/Sec SDHC Card	<b>£39</b>
Sigma PG-21 Power Grip	<b>£169.99</b>
Sigma EF 610 DG Super	<b>£209.99</b>
<b>NEW! SD1 Merrill Body</b>	<b>£1839</b>

## PENTAX

### K-01



**NEW! K-01**  
From **£599**

<b>NEW! K-01 Body</b>	<b>£599</b>
<b>NEW! K-01 + 40mm</b>	<b>£679</b>
<b>NEW! K-01 + 18-55mm</b>	<b>£679</b>
K-5 Body	<b>£799</b>
K-5 + 18-55mm	<b>£829</b>
K-5 + 18-55mm + 50-200mm	<b>£1029</b>
K-5 + 18-135mm	<b>£1229</b>
K-5 + 40mm (Special Edition)	<b>£1399</b>

## FUJIFILM

### NEW! X-Pro1



**NEW! X-Pro1** **£1429**

- Hybrid Optical/Electronic Viewfinder optimizes magnification according to the mounted lens
- APS-C 16M "X-Trans CMOS" Sensor tackles moiré at its root cause

**NEW! X-Pro 1** **£1429**



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 or visit our website at [www.wex.co.uk](http://www.wex.co.uk)

Canon Cashback\* ends 05.06.12



1100D Body RRP £419 **£305**  
 1100D + 18-55mm f3.5-5.6 IS II RRP £499 **£384**

**1100D Body £305**

CUSTOMER REVIEW: 1100D + 18-55mm II  
 ★★★★★ 'Great for a novice looking to improve' Liz - South West



600D Body **£483 Inc Cashback\*** **£533**  
 600D + 18-55mm f3.5-5.6 IS II **£568 Inc Cashback\*** **£618**  
 600D + 18-135mm f3.5-5.6 IS **£711 Inc Cashback\*** **£761**  
 600D + 18-55mm II + 55-250mm f4.0-5.6 IS II **£755 Inc Cashback\*** **£805**

**600D Body £533**

CUSTOMER REVIEW: 600D + 18-135mm IS  
 ★★★★★ 'An excellent product' Whirelton - Suffolk



550D Body **£434 Inc Cashback\*** **£464**  
 550D + 18-55mm f3.5-5.6 IS **£519 Inc Cashback\*** **£549**  
 550D + 18-135mm f3.5-5.6 IS **£668 Inc Cashback\*** **£698**  
 550D + 18-55mm f3.5-5.6 IS + 55-250mm f4.0-5.6 IS **£699 Inc Cashback\*** **£729**

**550D From £464**

CUSTOMER REVIEW: 550D + 18-55mm IS  
 ★★★★★ 'Amazing video image' Rob - Norwich



60D Body RRP £1049.99 **£778**  
 60D + 18-55mm f3.5-5.6 IS II RRP £1149.99 **£849**  
 60D + 18-135mm f3.5-5.6 IS RRP £1299.99 **£969**  
 60D + 17-85mm f4.0-5.6 IS USM RRP £1349.99 **£995**  
 60D + 17-55mm f2.8 IS USM RRP £1949.99 **£1539**

**60D From £778**

CUSTOMER REVIEW: 60D Body  
 ★★★★★ 'Wow, an amazing camera' Adrian - UK

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CUSTOMER REVIEW: 7D + 15-85mm  
 ★★★★★ 'Probably the best APS-C DSLR around' Shugale - Scotland



**NEW! 5D Mark III PRE-ORDER From £2999**

CUSTOMER REVIEW: 5D Mark II + 24-105mm f4L IS USM  
 ★★★★★ 'Awesome IQ and ISO Performance' iDotBallington - Cheshire



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CUSTOMER REVIEW: 1D Mark IV Body  
 ★★★★★ 'Stunning camera' Paul - South Wales



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megapixels  
4.5 fps  
1080p  
movie mode



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ON RRP

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RRP £459 £334

12.0  
megapixels  
35x  
optical zoom  
1080p  
movie mode



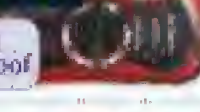
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RRP £439 £359

12.0  
megapixels  
5.0x  
optical zoom  
1080p  
movie mode

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Panasonic

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20x  
optical zoom



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22 £104  
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Hadley: Canvas/Leather:  
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Black/Black.  
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335 FibreNyte  
Khaki/Tan  
5 Series: Khaki/Tan,  
Black/Tan, Black/Black. Fibre-  
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Sage/Tan, Black/Black.  
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225 From £249.95  
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Black/Black, Sage  
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055XPROB  
• 178.5cm  
Max Height  
• 10cm  
Min Height

190CXPRO4  
• 146cm  
Max Height  
• 8cm  
Min Height

**HALF PRICE\***  
Tripod Bag when you  
buy any 055 or 190  
Manfrotto Tripod

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055XV £154  
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190XB £104.95  
190XPROB £89.95  
190CX3 £219  
190CXV3 £229

\*Half price Tripod Bag offer ends 30.06.12

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MTL8361B  
• 161cm  
Max Height  
• 26.2cm  
Min Height

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+ MH5011 Head £114.95  
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8351B £189

MTL8350B  
Tripod  
• 146cm  
Max Height  
• 21cm  
Min Height

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8361B £209  
8360B £224.95  
8271B £299

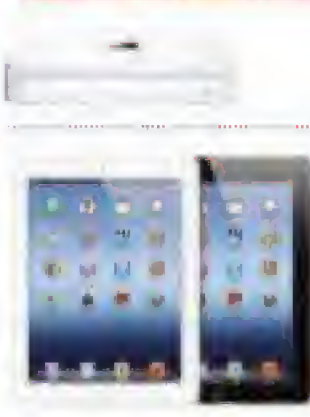
VGRN9265  
• 171cm  
Max Height  
• 28.6cm  
Min Height

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+ MH5400-652 Ball Head  
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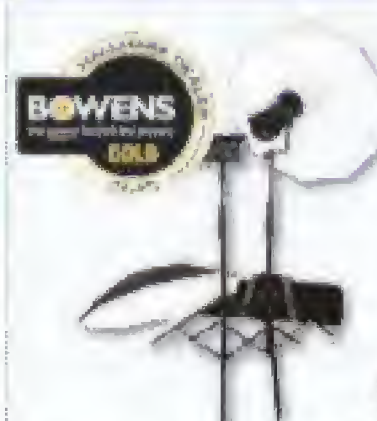
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**NEW!** Gemini R Pulsar Tx Kits:  
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Softbox, 1x 90cm Umbrella, 1x Wide  
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500/500R Twin Head £949  
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500Pro + Travelpak £1600  
750Pro Twin + Travelpak £1735  
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Stand  
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...and where WILL you buy your ink now the UK is a level playing field?

From the 1st April 2012, Low Value Consignment Relief (LVCR) no longer applies to goods imported to the UK from the Channel Islands. This ends the exploitation of LVCR which has been used by other retailers to sell ink and paper to UK customers VAT- free.

Retailers who send their goods from Jersey or Guernsey are now having to add 20% VAT to many of their prices.

As we are based in Leamington Spa, Warwickshire, all our prices include, and always have included, VAT.

Our prices have not increased - in fact, we've recently reduced the price of many of our Epson, Canon and HP original ink cartridges.

Next time you need ink or paper, please check our prices - you may well find we're now less expensive than your usual supplier.

**[www.premier-ink.co.uk](http://www.premier-ink.co.uk)**

Telephone 01926 339977 or 0800 1077 211.

Premier Ink & Photographic, Longfield Road, Leamington Spa, Warwickshire, CV31 1XB





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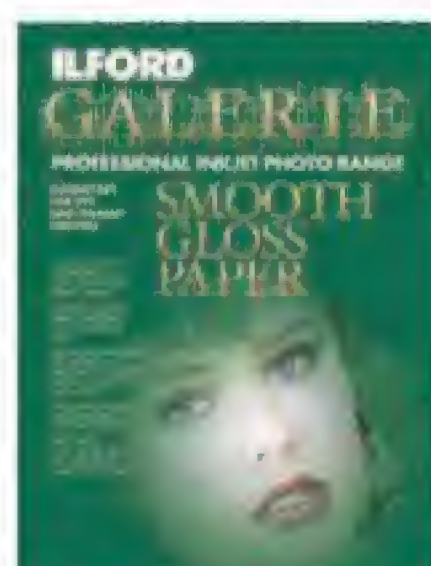
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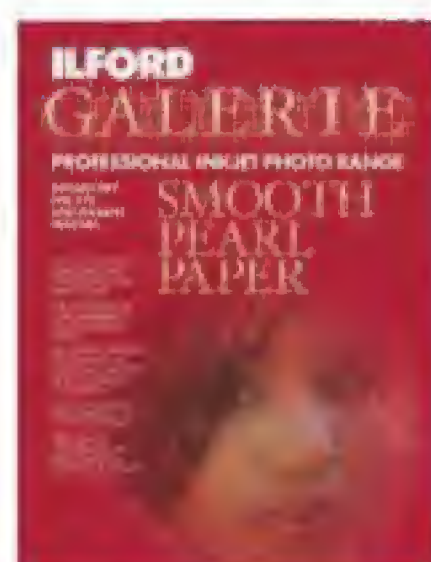
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## PRINTER INK CARTRIDGES



# EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"  
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"  
- Computer Upgrade Magazine



Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£26.99 10ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 920, 915, 1290
T008 Colour	£21.99 40ml	£4.99 60ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£27.99 60ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£35.99 10ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 825, 935
T027 Colour	£26.99 40ml	£4.99 60ml, 3 for £13.99	
T036 Black	£18.99 10ml	£3.99 13ml, 3 for £10.99	C42, C44, C46
T037 Colour	£26.99 25ml	£4.99 31ml, 3 for £13.99	
T040 Black	£42.99 17ml	£3.99 20ml, 3 for £10.99	C62, CX3200
T041 Colour	£35.99 37ml	£4.99 46ml, 3 for £13.99	
T050 Black	£29.99 15ml	£2.99 16ml, 3 for £7.99	440, 460, 660, Photo 700, 750, 1200
T051 Black	£34.99 24ml	£2.99 26ml, 3 for £7.99	740, 760, 800, 850, 860, 1160
T052 Colour	£34.99 35ml	£3.99 39ml, 3 for £10.99	440, 640, 660, 740, 760, 1160
T053 Colour	£24.99 43ml	£3.99 48ml, 3 for £10.99	Photo 700, 750
T0341-T0347 Set of 7	£119.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£14.99 17ml	Check Website.	
T0342/3/4, each	£17.99 17ml	Check Website.	
T0345/6/7, each	£17.99 17ml	Check Website.	
T0441-T0454 Set of 4	£42.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C68, C86
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99	CX3600/3650, CX6400, CX6600
T0452/3/4, each	£9.99 13ml	£3.99 21ml, 3 for £10.99	
T0481-T0486 Set of 6	£64.99 set of 6	£19.99, 3 sets for £56.99	R200, R220, R300, R320, R340
T0481/2/3, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	RX500, RX600, RX620, RX640
T0484/5/6, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	
T0540-T0549 Set of 8	£99.99 set of 8	£35.99, 3 sets for £99.99	Photo R800, R1800
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	Photo R240, R245
T0547/8/9, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	RX420, RX426, RX520, RX525
T0551-T0554 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	Photo R2400
T0551 Black	£8.99 6ml	£4.99 21ml, 3 for £10.99	
T0552/3/4, each	£8.99 6ml	£3.99 21ml, 3 for £10.99	D68, D86
T0591-T0599 Set of 8	£92.99 set of 8	Check Website.	DX3800/3850, DX4200/4250, DX4800/4850
T0591/2/3, each	£11.99 13ml	Check Website.	
T0594/5/6, each	£11.99 13ml	Check Website.	S20, S21, SX100/105/110/115/200/205/210/215
T0597/8/9, each	£11.99 13ml	Check Website.	SX400/405/415/515, D15/52/120, B40W, Bx300
T0611-T0614 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0611 Black	£8.99 6ml	£4.99 21ml, 3 for £13.99	Photo 1400
T0612/3/4, each	£8.99 6ml	£3.99 21ml, 3 for £10.99	
T0711-T0714 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	Photo P50, PX650/660/700W/710W/720WD
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	PX730WD/800FW/810FW/830FW/830FWD
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	R265/285/360, RX500/585/685
T0791-T0796 Set of 6	£69.99 set of 6	Check Website.	Photo R1900
T0791/2/3, each	£11.99 10ml	Check Website.	
T0794/5/6, each	£11.99 10ml	Check Website.	
T0801-T0806 Set of 6	£49.99 set of 6	£19.99, 3 sets for £57.99	Photo P50, PX650/660/700W/710W/720WD
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	PX730WD/800FW/810FW/830FW/830FWD
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	R265/285/360, RX500/585/685
T0870-T0879 Set of 8	£69.99 set of 8	Check Website.	Photo R1900
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£8.99 11.4ml	Check Website.	
T0877/8/9, each	£8.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£69.99 set of 8	Check Website.	Photo R2800
T0961/2/3/4/5, each	£8.99 11.4ml	Check Website.	
T0966/7/8/9, each	£8.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£26.99 set of 4	£14.99 set of 4	S22, SX125/130, SX420W/425W/445W
T1281 Black	£6.99 5.9ml	£4.99 13ml	BX305F
T1282/3/4, each	£6.99 5.9ml	£3.99 10ml	
T1291-T1294 Set of 4	£38.99 set of 4	£16.99 sets of 4	SX420W/425W/445W/525W/620FW
T1291 Black	£9.99 11.2ml	£5.49 16ml	BX305F/320FW/525WD/535WD/625FWD/630FW
T1292/3/4, each	£9.99 7ml	£4.49 13ml	BX635FWD/BX925FWD/BX935FWD, B42WD
T1571-9, each NEW	£19.99 25.9ml each or £154.99 set of 8		Photo R3000
T1591-9, each NEW	£13.99 17ml each or £99.99 set of 8		Photo R2000
T5591-6, each	£12.99 13ml each or £69.99 set of 6		Photo RX700

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## WIDE FORMAT INK



EPSON Stylus Pro 3800, 3880	
T5801/5802/5803/5804/5805/5806/5807/5808/5809/580A/B 80ml each	£39.99
EPSON Stylus Pro 4900:	
T6531/6532/6533/6534/6535/6536/6537/6538/6539/653A/653B 200ml	£72.99
EPSON Stylus Pro 4000, 4400, 7600, 9600	
T5431/5432/5433/5434/5435/5436/5437/5438 110ml each	£49.99
T5441/5442/5443/5444/5445/5446/5447/5448 220ml each	£74.99
EPSON Stylus Pro 4800, 4880:	
T6051/6052/6053/6054/6055/6056/605C/6057/6138/6059 110ml	£47.99
T6061/6062/606B/6063/6064/6065/6066/606C/6067/6148/6069 220ml	£72.99
EPSON Stylus Pro 7800, 7880, 9800:	
T6021/6022/602B/6023/6024/6025/6026/602C/6027/6118/6029 110ml	£47.99
T6031/6032/603B/6033/6034/6035/6036/603C/6037/6128/6039 220ml	£72.99

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BCi6 B/C/M/Y 15ml	£2.99
BCi6 PC/PM/R/G 15ml	£2.99
PGi5 Black 29ml	£4.99
CLi8 B/C/M/Y/PC/PM 15ml	£3.99
PGi520 Black 19ml	£4.99
CLi521 B/C/M/Y/GY 9ml	£3.99
PGi525 Black 19ml	£4.99
CLi526 B/C/M/Y/GY 9ml	£3.99
BCi24 Black 9ml	£1.99
BCi24 Colour 16ml	£2.99
PG37 Black 12ml	£9.99
PG40 Black 28ml	£13.99
PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£13.99
PG512 Black 18ml	£14.99
CL38 Colour 12ml	£12.99
CL41 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99
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PGi9 Clear 10ml	£11.99
PGi9 All colours, 14ml, each	£9.99
PGi29 All colours, 36ml, each	£22.99
PGi520 Black 19ml	£9.99
CLi521 B/C/M/Y/GY 9ml	£8.99
PGi525 Black 19ml	£9.99
CLi526 B/C/M/Y/GY 9ml	£8.99
PG37 Black 11ml	£11.99
PG40 Black 16ml	£14.99
PG50 Black 22ml	£21.99
PG510 Black 9ml	£11.99
PG512 Black 15ml	£14.99
PG540 Black 8ml	£11.99
CL38 Colour 9ml	£15.99
CL41 Colour 12ml	£25.99
CL51 Colour 21ml	£25.99
CL52 Photo 21ml	£18.99
CL511 Colour 9ml	£15.99
CL513 Colour 13ml	£18.99
CL541 Colour 8ml	£15.99
EP-100 Ink & Paper	£26.99
KP-1081 Ink & Paper	£29.99

Many more in stock!

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Original and Compatible Dell cartridges in stock!

### HP Compatibles

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No.56 Black 24ml	£9.99
No.57 Colour 24ml	£12.99
No.78 Colour 36ml	£9.99
No.110 Colour 12ml	£10.99
No.300XL Black 18ml	£14.99
No.300XL Colour 18ml	£16.99
No.301XL Black 15ml	£14.99
No.301XL Colour 16ml	£16.99
No.336 Black 10ml	£7.99
No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
No.351XL Colour 20ml	£16.99
No.363 Black 20ml	£6.99
No.363 C/M/Y/PC/PM each	£4.99
No.364 Black 10ml	£6.99
No.364 PB/C/M/Y each	£5.99

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No.21 Black 5ml	£10.99
No.22 Colour 5ml	£13.99
No.38 All Colours 27ml each	£24.99
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No.110 Colour 5ml	£17.99
No.300 Colour 4ml	£12.99
No.301 Black 3ml	£8.99
No.301 Colour 3ml	£10.99
No.337 Black 11ml	£16.99
No.338 Black 11ml	£17.99
No.339 Black 21ml	£23.99
No.343 Colour 7ml	£18.99
No.344 Colour 14ml	£26.99
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No.351 Colour 3.5ml	£13.99
No.363 Black 6ml	£12.99
No.363 C/M/Y/PC/PM each	£8.99
No.364 Black 6ml	£7.99
No.364 PB/C/M/Y 3ml each	£6.99
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No.901 Colour 9ml	£13.99
No.920XL Black 49ml	£19.99
No.920XL C/M/Y 6ml each	£8.99
No.940XL Black 49ml	£23.99
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No.2 Colour	£11.99
No.3 Black	£14.99
No.16 Black	£11.99
No.17 Black	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99
No.31 Photo	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Colour	£11.99
No.35 Colour	£12.99

### Lexmark Originals

No.1 Colour	£19.99
No.14 Black	£16.99
No.15 Colour	£18.99
No.17 Black	£17.99
No.23 Colour	£16.99
No.24 Colour	£18.99
No.27 Colour	£18.99
No.28 Black	£14.99
No.29 Colour	£16.99
No.32 Black	£19.99
No.33 Colour	£21.99
No.36 Black	£16.99
No.37 Colour	£18.99
No.43XL Colour	£27.99
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Many more in stock!

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LC980 / 1100 C/M/Y	£2.99
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Brother originals also in stock!

### Kodak Original Ink / Paper

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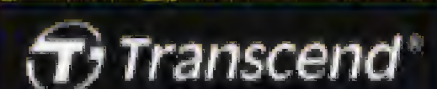
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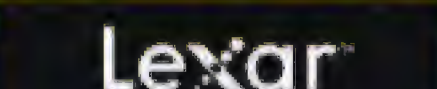
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**ReCyko+ Rechargeables**  
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AA Ultimate Lithium (4) **£7.99**

## BATTERIES

### Camera Batteries

A comprehensive range of rechargeable Li-Ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

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LP-E6 for Canon **£29.99** **£19.99**  
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NP40 for Fuji **£9.99**  
NP45 for Fuji **£9.99**  
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NP60 for Fuji **£9.99**  
NP80 for Fuji **£9.99**  
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EN-EL2 for Nikon **£9.99**  
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Many more batteries in stock!

### Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-Ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 5D MkII: **£99.99**  
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For Canon 30/40/50D: **£99.99**  
For Canon 60D: **£99.99**  
For Canon 450D: **£69.99**  
For Canon 500D: **£69.99**  
For Canon 550D: **£99.99**  
For Canon 1000D: **£69.99**  
For Nikon D40/D60: **£39.99**  
For Nikon D80/D90: **£99.99**  
For Nikon D300/D700: **£99.99**  
For Nikon D7000: **£99.99**

Many more batteries in stock!

## SQUARE FILTERS

### P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:  
1) An adapter ring that screws onto the front of your lens  
2) A filter holder clips onto the ring  
3) One or more P-Type (84mm wide) filters



### P-Type Adapter Rings

49mm Adapter Ring **£4.99**  
52mm Adapter Ring **£4.99**  
55mm Adapter Ring **£4.99**  
58mm Adapter Ring **£4.99**  
62mm Adapter Ring **£4.99**  
67mm Adapter Ring **£4.99**  
72mm Adapter Ring **£4.99**  
77mm Adapter Ring **£4.99**  
82mm Adapter Ring **£4.99**

### P-Type Holders

Holder Standard **£5.99**  
Holder Wide Angle **£9.99**  
Hood Modular **£9.99**  
Hood Bellows **£34.99**  
A to P Type Adapter **£9.99**

### P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters **£9.99**

### P-Type Six-Piece Neutral Density Filter Kit

**£49.99**  
**£43.99**

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm)

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

## LENS HOODS & CAPS

### Bayonet-Fit Lens Hoods



A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8 **£9.99**  
ES-71II Canon 50/1.4 **£9.99**  
ET-60 Canon 75-300/4-5.6 **£9.99**  
ET-65B Canon 70-300/4-5.6 **£9.99**  
ET-67 Canon 100/2.8 Macro **£9.99**  
ET-67B Canon 60/2.8 **£9.99**  
EW-60C Canon 18-55 IS **£7.99**  
EW-73B Canon 17-85 IS **£9.99**  
EW-78BII Canon 28-135 IS **£9.99**  
EW-78D Canon 18-200 IS **£9.99**  
EW-78E Canon 15-85 IS **£12.99**  
EW-83E Canon 17-40/4.0 **£12.99**  
EW-83J Canon 17-55/2.8 **£12.99**  
HB-25 Nikon 24-85, 24-120 **£12.99**  
HB-37 Nikon 55-200 VR **£7.99**  
HB-45 Nikon 18-55 VR **£7.99**  
SH-006 Sony 18-70/3.5-5.6 **£9.99**  
SH-108 Sony 18-55/3.5-5.6 **£9.99**

This is just a sample, more in stock!

### Screw-Fit Lens Hoods

52mm Shaped Petal Hood **£6.99**  
55mm Shaped Petal Hood **£6.99**  
58mm Shaped Petal Hood **£6.99**  
62mm Shaped Petal Hood **£7.99**  
67mm Shaped Petal Hood **£7.99**  
72mm Shaped Petal Hood **£9.99**  
77mm Shaped Petal Hood **£9.99**  
82mm Shaped Petal Hood **£11.99**  
46mm Rubber Hood **£3.99**  
52mm Rubber Hood **£3.99**  
55mm Rubber Hood **£3.99**  
58mm Rubber Hood **£3.99**  
62mm Rubber Hood **£4.99**  
67mm Rubber Hood **£4.99**  
72mm Rubber Hood **£5.99**  
77mm Rubber Hood **£5.99**

### Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm **£3.99** each

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

## SCREW-TYPE FILTERS

### KOOD

Japanese Optical Glass Filters  
Coated to reduce lens flare and reflections.



### UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy

46mm UV / Haze **£6.99**  
52mm UV / Haze **£6.99**  
55mm UV / Haze **£7.99**  
58mm UV / Haze **£8.99**  
62mm UV / Haze **£9.99**  
67mm UV / Haze **£10.99**  
72mm UV / Haze **£11.99**  
77mm UV / Haze **£14.99**  
82mm UV / Haze **£17.99**  
86mm UV / Haze **£22.99**

More sizes in stock, from 24 to 86mm!

### Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing **£18.99**  
52mm Circular Polarizing **£19.99**  
55mm Circular Polarizing **£21.99**  
58mm Circular Polarizing **£24.99**  
62mm Circular Polarizing **£29.99**  
67mm Circular Polarizing **£34.99**  
72mm Circular Polarizing **£39.99**  
77mm Circular Polarizing **£44.99**  
82mm Circular Polarizing **£49.99**  
86mm Circular Polarizing **£59.99**

More sizes in stock, from 27 to 86mm!

### Skylight Filters

Similar to a UV filter, but with a pink tinge to add a gentle warmth to your photos.

52mm SkyLight **£7.99**  
55mm SkyLight **£8.99**  
58mm SkyLight **£9.99**  
62mm SkyLight **£10.99**  
67mm SkyLight **£11.99**  
72mm SkyLight **£13.99**  
77mm SkyLight **£16.99**

More sizes in stock, from 30 to 105mm!

### Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set **£26.99**  
55mm Close-Up Set **£29.99**  
58mm Close-Up Set **£34.99**

More sizes in stock, from 46 to 77mm!

### Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter **£35.99**  
55mm 2.0X or 0.5X converter **£37.99**  
58mm 2.0X or 0.5X converter **£39.99**

### Neutral Density Filters

Used reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (3 stop).

52mm ND4 / ND8 **£11.99**  
55mm ND4 / ND8 **£12.99**  
58mm ND4 / ND8 **£14.99**  
62mm ND4 / ND8 **£17.99**  
67mm ND4 / ND8 **£22.99**  
72mm ND4 / ND8 **£29.99**  
77mm ND4 / ND8 **£34.99**

More sizes in stock, from 37 to 82mm!

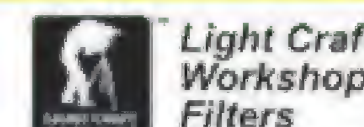
### Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/6/8, each **£11.99**  
58mm Starburst x4/6/8, each **£15.99**  
67mm Starburst x4/6/8, each **£21.99**  
72mm Starburst x4/6/8, each **£27.99**

More sizes in stock, from 46 to 82mm!

We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.



Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a stunner, conical shaped frame to reduce the chance of vignetting. Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography

Genuine LightCraftWorkshop filters - beware of imitations!

### FaderND MkII (2-8 stop)

52mm FaderND MkII **£56.99**  
55mm FaderND MkII **£59.99**  
58mm FaderND MkII **£62.99**  
62mm FaderND MkII **£69.99**  
67mm FaderND MkII **£79.99**  
72mm FaderND MkII **£89.99**  
77mm FaderND MkII **£99.99**

### ND500MC (fixed 9 stop)

52mm ND500MC **£39.99**  
58mm ND500MC **£47.99**  
67mm ND500MC **£55.99**  
72mm ND500MC **£59.99**  
77mm ND500MC **£64.99**

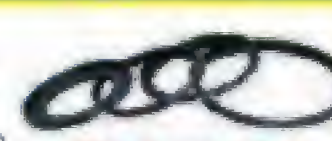
## STEPPING RINGS

### Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm 52-55mm 58-55mm 67-62mm  
37-43mm 52-58mm 58-62mm 67-77mm  
43-46mm 55-52mm 58-67mm 72-67mm  
46-49mm 55-58mm 62-67mm 72-77mm  
49-52mm 58-52mm 62-72mm 77-72mm

All just £4.99 each!



This is just a tiny fraction of our range. Over 160 different sizes in stock, from 25mm to 105mm. Probably the largest selection in the UK!

## MACRO PHOTOGRAPHY

### Reversing Rings - £12.99

These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

Canon: 52, 55, 58, 62, 67mm  
Nikon: 52, 55, 58, 62, 67mm  
Pentax K: 52, 55, 58, 62, 67mm  
Olympus: 52, 55, 58, 62, 67mm  
Sony: 52, 55, 58, 62, 67mm

### Extension Tubes

Set of 3 tubes. They contain no optics, they simply move the lens further from the camera body, allowing closer focusing. Autofocus tubes available in Canon, Nikon and Sony fittings - manual tubes are also available in Pentax and Olympus fittings.

Manual Focus Tubes **£17.99**  
Autofocus Tubes **£134.99**

### Extension Bellows

Acting like an adjustable set of extension tubes, they allow fine control over focusing distance. Nikon, Canon and Pentax fit **£49.99**

**Right Angle Viewfinders**  
Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work. 1.0X-2.0X **£49.99**  
1.0X-3.3X **£64.99**

### Coupling Rings - £11.99

Used to attach two lenses together via their filter threads, achieving high magnifications. 52-52mm, 52-55mm, 52-58mm 55-55mm, 55-58mm, 58-58mm

### T2 Mounts - £12.99

Canon, Nikon, Sony, Oly, Pentax

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only £589!**

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**Now with £50 Cashback**

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+ 18-55mm DA  
only £429!**

K-r + 18-55 DA + 50-200 WR. £599  
**AVAILABLE IN BLACK OR BRONZE  
With 2 Year Warranty**

## PENTAX



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+ 18-55mm WR  
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K-5 + 18-55 WR + 50-200 WR. £919  
K-5 + 18-135 WR Lens. £1089  
K-5 body only £719  
**With 2 Year Warranty**

## Nikon



**Nikon D5100  
+ 18-55mm VR  
only £599!**

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Sigma 70-300mm APO Lens. £759  
**(£50 Cashback on D5100)  
With 2 Year Warranty**

## Panasonic



**NEW LUMIX  
TZ-30  
only £279!**

# Panasonic LUMIX® G Series



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only £439!**

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**Panasonic Lumix G-3  
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only £715!**

**Less £50 Cashback on above  
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**Panasonic Lumix GF-3  
+ 14mm f2.5 lens  
only £389!**

**OR...**  
**Panasonic Lumix GF-3  
+ 14-42mm lens  
only £369!**

**Free Adobe Lightroom with  
both GF-3 Kits  
With 3 Year Warranty**



**Panasonic Lumix GH-2  
body only £519!**

**Panasonic Lumix GH-2  
with 14-42mm  
only £619!**

**or with 14-140mm  
only £989!**

**Claim £50 Cashback +  
3 Year Warranty  
On All GH-2 Kits**



**Claim £50  
Cashback +  
3 Year Warranty  
On All GX-1 Kits**

**Panasonic Lumix GX-1**  
GX-1 Body Only (Black or Silver) **£449\***  
GX-1 + 14-42 Std Zoom (Black)... **£479**  
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(Black or Silver)... **£589\***  
GX-1 (Blk) + 14-42PZ + LVF-2... **£719\***  
**\*Now with Free Leather Case**

## Panasonic

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Lumix LS-6	£66
Lumix FS-40	£96
Lumix FS-45	£112
Lumix FX-90	£215
Lumix LX-5	£329
Lumix FZ-48	£259
Lumix FZ-150	£369
Lumix SZ-1	£144
Lumix SZ-7	£175
Lumix TZ-18	£169
Lumix TZ-20	£219
Lumix TZ-25	£229
Lumix TZ-30	£279
Lumix FT10	£142
Lumix FT3	£263

## Canon

Ixus 125 HS	£195
Ixus 240 HS	£235
Ixus 500 HS	£249
PowerShot A1300IS	£94
PowerShot A4000IS	£139
PowerShot SX240HS	£249*
PowerShot SX260HS	£274*
<b>(Less £30 Cashback)</b>	
PowerShot S100	£369
PowerShot G12	£409
PowerShot G1X	£589

## FUJIFILM

*FinePix*

T400	£109
XP-50	£145
XP-150	£188
Z-1000EXR	£209
F-600 EXR	£219
F-770 EXR	£279
S-2950	£115
S-4200	£139
S-4500	£169
SL-240	£209
SL-300	£238
HS-20 EXR	£249
HS-30 EXR	£369
X-10 EXR	£389
X-100 EXR	£699
X-S1 EXR	£529

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20mm f1.8 EX DG	£539
24mm f1.8 EX DG	£439
30mm f1.4 EX DG HSM	£375
50mm f2.8 EX Macro DG	£266
70mm f2.8 EX Macro DG	£364
105mm f2.8 EX DG OS HSM Macro	£665
10-20mm f4-5.6 EX DC HSM	£399
10-20mm f3.5 EX DC HSM	£495
12-24mm f4.5/5.6 MK2 DG HSM	£659
17-50mm f2.8 EX DC HSM OS	£555
17-70mm f2.8-4 DC Macro OS HSM	£349
18-50mm f2.8-4.5 DC OS HSM	£179
18-200mm f3.5-6.3 DC HSM	£179
18-200mm f3.5-6.3 DC OS Mk2	£295
18-250mm f3.5-6.3 DC OS	£399
50-200mm f4/5.6 DC OS HSM	£179
50-500mm f4/6.3 APO EX DG	£1095
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70-300mm f4-5.6 APO DG Mac II	£169
70-300mm f4-5.6 DG OS	£299
120-400mm f4.5/5.6 APO OS	£729
150-500mm APO DG OS HSM	£799
1.4x APO EX DG Conv (EX lenses)	£199
2x APO EX DG Conv (EX lenses)	£239

**SIGMA 3**  
**3 YEAR UK WARRANTY**  
For registration and conditions log on to  
[www.sigma-europe.com/warranty](http://www.sigma-europe.com/warranty)

**Please visit our website for the  
full range of SIGMA lenses.**

## LUMIX® G Series Lenses

8mm f3.5 Fisheye	£569	(Less £50 Cashback)
12.5mm f12 - 3D Lens	£189	(Less £50 Cashback)
14mm f2.5	£279	(Less £50 Cashback)
20mm f1.7	£279	(Less £50 Cashback)
7-14mm f4	£999	(Less £50 Cashback)
14-42mm f3.5/5.6 (Un-Boxed from Kit)	£99	
X PZ 14-42mm f3.5-5.6	£294	(Less £50 Cashback)
X PZ 45-175mm f4-5.6	£319	(Less £50 Cashback)
14-140mm f4-5.8 (Un-Boxed from Kit)	£489	
45-200mm f4-5.6	£265	(Less £50 Cashback)
100-300mm f4-5.6	£446	(Less £50 Cashback)

## LEICA Lenses For G Series

Summilux 25mm f1.4 ASP	£439	(Less £50 Cashback)
Macro 45mm f2.8	£579	(Less £50 Cashback)

## Nikon Coolpix

S30	£85	S3300	£108
S6300	£149	L310	£165
L810	£189	P310	£249
S9300	£249	P510	£329

**2 Year Warranty on All Coolpix**

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## EOS 5D Mark III

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REDEFINED



Body SRP £2,999.99  
Lens sold separately

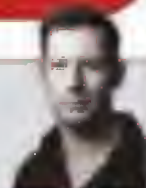
**NEW!**

- ▶ 22.3 megapixel full-frame sensor
- ▶ 61-point AF
- ▶ 6 fps continuous shooting
- ▶ ISO 100-25,600 sensitivity, expandable to ISO 102,400
- ▶ Full-HD video with manual control
- ▶ 14-bit DIGIC 5+ processor
- ▶ Weather sealing
- ▶ 3.2" 1,040,000-dot LCD screen
- ▶ HDR mode

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Visit our website for the latest EOS 5D Mark III stock information.

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## EOS-1DX

PERFORMANCE  
REDEFINED

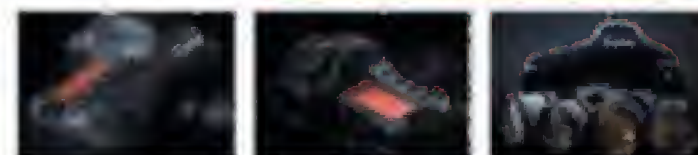


Body SRP TBC  
Lens sold separately

- ▶ 18.1 MP full frame CMOS sensor
- ▶ Up to 12fps plus 14fps High speed mode
- ▶ 100-51200 ISO, up to H:204800
- ▶ 61 point AF system
- ▶ 100,000 pixel RGB AE metering
- ▶ Full HD 1080p EOS movie
- ▶ Dual "DIGIC 5+" processors
- ▶ Clear View II 3.2" 1,040k LCD
- ▶ Ethernet port

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the UK!**

See website for details



## Canon EOS 1100D

- ▶ 12 Megapixel CMOS sensor
- ▶ On-screen Feature Guide
- ▶ Creative Auto and Basic +
- ▶ HD Video capture
- ▶ Compact & Lightweight



EOS 1100D Body Only **£309.00** EOS 1100D + 18-55 IS II **£394.99**

## Canon EOS 550D

- ▶ 18 Megapixel CMOS sensor
- ▶ Up to 3.7fps shooting
- ▶ Full HD movies
- ▶ ISO 100-6400, H:12800
- ▶ 3.0" LCD Screen



EOS 550D Body Only **£479.99** EOS 550D + 18-55 IS II **£579.95**

## Canon EOS 600D

- ▶ 18 Megapixel CMOS sensor
- ▶ Scene Intelligent Auto mode
- ▶ Full HD movies
- ▶ Up to 3.7fps shooting
- ▶ 3.0" Vari-angle LCD Screen



EOS 600D Body Only **£534.00** EOS 600D + 18-55 IS II **£619.99**

## Canon EOS 60D

- ▶ 18 Megapixel CMOS sensor
- ▶ Advanced creative features
- ▶ Full HD movies
- ▶ ISO 100-6400, H:12800
- ▶ 3.0" Vari-angle LCD Screen



EOS 60D Body Only **£799.00** EOS 60D + 18-55 IS II **£895.99**

## Canon EOS 7D

- ▶ 18 Megapixel CMOS sensor
- ▶ Up to 8fps shooting
- ▶ Full HD movies
- ▶ Magnesium alloy body
- ▶ 3.0" Clear View II LCD



EOS 7D Body Only **£1,179.99** EOS 7D + 15-85 IS **£1,699.99**

## Canon EOS 5D Mark II

- ▶ 21.1 Megapixel CMOS sensor
- ▶ Up to 3.9fps shooting
- ▶ Full HD movies
- ▶ Magnesium alloy body
- ▶ 3.0" VGA LCD with Live View



EOS 5D II Body Only **£1,659.00** EOS 5D II + 24-105 L **£2,257.00**

## Canon EOS-1D Mark IV

- ▶ 16.1 Megapixel CMOS sensor
- ▶ Up to 10fps shooting
- ▶ Full HD movies
- ▶ High ISO up to 102400
- ▶ 3.0" Clear View II LCD



EOS-1D IV Body Only **£3,549.00** See website for bundle deals with the EOS-1D IV

## Canon PowerShot G1X

- ▶ 14.3 MP CMOS sensor
- ▶ HS System with DIGIC 5
- ▶ 4x Optical Zoom
- ▶ 3.0" Vari-angle LCD Screen
- ▶ Full HD Movie



PowerShot G1X **See Web** Add a SanDisk 16GB SD HC Card for only £13.95!

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- 24mm f/2.8
- 24mm f/2.8 IS USM **NEW**
- 28mm f/1.8 USM
- 28mm f/2.8
- 28mm f/2.8 IS USM **NEW**
- 35mm f/1.4L USM
- 35mm f/2.0
- 50mm f/1.2 L USM
- 50mm f/1.4 USM
- 50mm f/1.8 II
- 50mm f/2.5 Macro
- EF-S 60mm f/2.8 Macro
- MP-E 65mm f/2.8
- 85mm f/1.2 II USM
- 85mm f/1.8 USM
- 100mm f/2 USM
- 100mm f/2.8 USM Macro
- 100mm f/2.8L Macro IS USM
- 135mm f/2.0L USM
- 135mm f/2.8 Soft Focus
- 180mm f/3.5L USM Macro
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### EF 24-105mm f/4.0 L IS USM White Box

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- 24mm f/2.8
- 24mm f/2.8 IS USM **NEW**
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- 28mm f/2.8
- 28mm f/2.8 IS USM **NEW**
- 35mm f/1.4L USM
- 35mm f/2.0
- 50mm f/1.2 L USM
- 50mm f/1.4 USM
- 50mm f/1.8 II
- 50mm f/2.5 Macro
- EF-S 60mm f/2.8 Macro
- MP-E 65mm f/2.8
- 85mm f/1.2 II USM
- 85mm f/1.8 USM
- 100mm f/2 USM
- 100mm f/2.8 USM Macro
- 100mm f/2.8L Macro IS USM
- 135mm f/2.0L USM
- 135mm f/2.8 Soft Focus
- 180mm f/3.5L USM Macro
- 200mm f/2.0L IS USM

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- 24mm f/2.8
- 24mm f/2.8 IS USM **NEW**
- 28mm f/1.8 USM
- 28mm f/2.8
- 28mm f/2.8 IS USM **NEW**
- 35mm f/1.4L USM
- 35mm f/2.0
- 50mm f/1.2 L USM
- 50mm f/1.4 USM
- 50mm f/1.8 II
- 50mm f/2.5 Macro
- EF-S 60mm f/2.8 Macro
- MP-E 65mm f/2.8
- 85mm f/1.2 II USM
- 85mm f/1.8 USM
- 100mm f/2 USM
- 100mm f/2.8 USM Macro
- 100mm f/2.8L Macro IS USM
- 135mm f/2.0L USM
- 135mm f/2.8 Soft Focus
- 180mm f/3.5L USM Macro
- 200mm f/2.0L IS USM

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**Now £249.99**

- 14mm f/2.8 II USM
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- 24mm f/2.8
- 24mm f/2.8 IS USM **NEW**
- 28mm f/1.8 USM
- 28mm f/2.8
- 28mm f/2.8 IS USM **NEW**
- 35mm f/1.4L USM
- 35mm f/2.0
- 50mm f/1.2 L USM
- 50mm f/1.4 USM
- 50mm f/1.8 II
- 50mm f/2.5 Macro
- EF-S 60mm f/2.8 Macro
- MP-E 65mm f/2.8
- 85mm f/1.2 II USM
- 85mm f/1.8 USM
- 100mm f/2 USM
- 100mm f/2.8 USM Macro
- 100mm f/2.8L Macro IS USM
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- ▶ 12.1 Megapixels
- ▶ 8x Optical Zoom

**Now Only £189.00**

Was £229.00



### Canon PowerShot SX240 HS

- Zoom in on every moment
- ▶ 12.1 Megapixels
- ▶ 20x Optical Zoom

**Now in-stock!**

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### Powershot A1300 NEW

**£219.00**

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**£248.00**

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**£369.00**

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**£269.00**

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**£399.00**

### Canon IXUS 500 HS

- Tiny, 12x zoom IXUS
- ▶ 10.1 Megapixels
- ▶ 12x Optical Zoom

**Now Only £269.00**

Was £399.00



### Canon PowerShot S100

- Expert control. Seriously compact
- ▶ 12.1 Megapixels
- ▶ 5x Optical Zoom

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- ▶ 36.3 megapixel CMOS sensor
- ▶ ISO 100-6400
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- ▶ EXPEED 3 image processing engine
- ▶ 3.2" 921k-dot LCD monitor
- ▶ 3D Color Matrix Metering III
- ▶ Quiet shooting mode
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## Nikon J1



- ▶ 10.1 Effective Megapixels
- ▶ Full-HD Movie Recording
- ▶ High-speed continuous shooting
- ▶ 3.0" LCD Screen
- ▶ Motion Snapshot

J1 + 10-30mm £395.00 J1 + 10mm £429.00

## Nikon V1



- ▶ 10.1 Effective Megapixels
- ▶ Full-HD Movie Recording
- ▶ High-speed continuous shooting
- ▶ 3.0" LCD Screen
- ▶ Motion Snapshot

V1 + 10-30mm £629.99 V1 + 10mm £669.99

## Nikon D7000



Up to £100 Cashback on D7000 + lenses. See web for details.

- ▶ 16.2 megapixel DX-format CMOS image sensor
- ▶ High ISO (100-6400) sensitivity
- ▶ EXPEED 2 processing engine
- ▶ Durable design

D7000 Body Only £895.00 D7000 + 18-105 VR £1,089.99

## Nikon D300s



- ▶ 12.3 Megapixel CMOS sensor
- ▶ High ISO (200-3200)
- ▶ D-Movie function
- ▶ 7 fps continuous shooting
- ▶ Durable, magnesium alloy body

D300s Body Only £1,099.00 D300s + M8-D10 £1,368.99

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The LUMIX GX1, lets you take your photography to the next level in an interchangeable lens camera small enough to fit in your jacket pocket. With a chic style, exceptional image quality and intuitive features that help you get the perfect shot every time, the GX1 is designed to be your companion for all of life's precious moments.



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## Panasonic DMC-G3



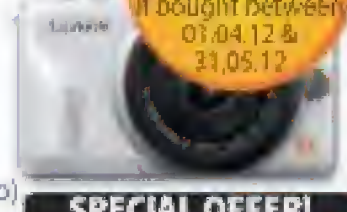
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- ▶ 16.0 Megapixels
- ▶ Small & Lightweight body
- ▶ 1920 x 1080 Full HD Movie
- ▶ 3.0" LCD Touch-Screen
- ▶ iA Plus for Easy Manual Adjustment

G3 + 14-42mm £429.00 G3 Twin Lens Kit £679.98

DMC-S3 £69.99 DMC-FS35 £69.00 DMC-S3 Black (Olympic Kit) £99.99 DMC-FS40 £79.99 DMC-FS45 £119.00 DMC-FX77 from £109.00 DMC-FX80

## Panasonic DMC-GF3



£50 Cashback if bought between 01.04.12 & 31.05.12

- ▶ 13.06 Megapixels
- ▶ Small & Lightweight body
- ▶ 1920 x 1080 Full HD Movie
- ▶ 3.0" LCD Screen
- ▶ Advanced iA (Intelligent Auto)

GF3 White + 14mm £249.00 Add Adobe Lightroom 3.0 for only £39.99

## Panasonic DMC-FZ150



- ▶ 12.1 Megapixels
- ▶ 12 fps High Speed Shooting
- ▶ Full HD Video Recording
- ▶ POWER O.I.S
- ▶ 3.0" LCD Screen

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Ready for anything, the D4 has the durability & the versatility to realize every shooting opportunity out there.

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- ▶ Multi-area format D-Movie
- ▶ Highly durable Kevlar/carbon fiber-composite shutter unit

- ▶ Multi-CAM3500FX 51-point AF system
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- ▶ High ISO (100-6400)
- ▶ Full HD movies
- ▶ 4 fps continuous shooting
- ▶ Compact & Lightweight

D5100 Body Only £509.99 D5100 + 18-55 VR £594.99

## Nikon D90



- ▶ 12.3 Megapixel CMOS sensor
- ▶ High ISO (200-3200)
- ▶ D-Movie function
- ▶ 4.5 fps continuous shooting
- ▶ Compact & Lightweight

D90 Body Only £539.00 D90 + 18-105 VR £689.00

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AF-D 16mm f/2.8D Fisheye £613.99	PC-E 85mm f/2.8D ED £1,411.99	AF-S 18-55mm f/3.5-5.6G VR £125.00
AF-D 20mm f/2.8 £469.99	AF-DC 105mm f/2.0 Nikkor £794.99	AF-S 18-105mm f/3.5-5.6G VR £194.99
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AF-S Nikkor 24mm f/1.4G ED £1,603.99	AF-D 135mm f/2.0D £991.99	AF-S 24-70mm f/2.8G ED £1,219.00
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35mm f/1.8 AF-S DX £169.99	AF-S 300mm f/4D IF-ED £991.99	AF-S 55-300mm f/4.5-5.6G VR £304.99
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AF 50mm f/1.4D £239.99	AF-S 600mm f/4G ED VR £7,304.99	AF-D 80-400mm f/4.5-5.6 VR £1,219.99
AF-S 50mm f/1.4G £304.99	AF-S 10-24mm f/3.5-4.5G DX £671.99	AF-S 200-400mm f/4G VR £4,773.99
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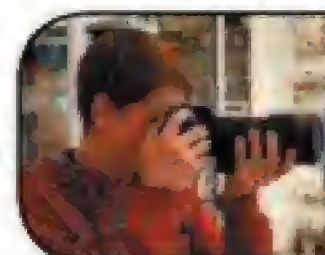
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14-140 F4/5.6 box.....£POA		EOS 1V HS body.....£599	580EX box.....£179	Sekonic L758RD.....£329	MAMIYA 645 USED	18-125 F3.8/5.6 DC.....£139	OMATiI blk body M.....£299	165 F2.8.....£149
75-300 F4.8/6.7 ED M-box.....£499		EOS 1 HS body.....£129	580EX M-box.....£319	MAMIYA 645 USED	645 Pro TL inc 80 F2.8 N +.....£499	18-200 F3.5/5.6 DC.....£139	OM-1N chr body.....£129	165 F4 leaf.....£299
FL36R flash M-box.....£129		EOS 5 body.....£79	ML-3 ring not digital.....£89	645 Pro TL inc 80 F2.8 N +.....£499	645 Pro TL inc 80 F2.8 N +.....£499	24-70 F2.8 EX DG box.....£139	OM-1 chr body.....£129	200 F4 latest.....£269
FL50R flash M-box.....£229		EOS 50E body.....£39	STE-2 box.....£129	645 Pro TL inc 80 F2.8 N +.....£499	645 Pro TL inc 80 F2.8 N +.....£499	28-105 F3.5/4.5.....£129	OM-10 chr body.....£249	300 F4 early scruffy.....£169
VF3 for E-P3 M-box.....£99		EOS 30E body.....£39	CANON FD USED	645 Pro TL inc 80 F2.8 N +.....£499	645 Pro TL inc 80 F2.8 N +.....£499	30 F1.4 EX DC box.....£299	28 F2.8.....£259	300 F4 latest.....£379
PANASONIC USED		EOS 100 body.....£39	F1 N AE body exc+.....£349	645 Pro TL inc 80 F2.8 N +.....£499	645 Pro TL inc 80 F2.8 N +.....£499	50 F1.4 EX DG.....£319	35-70 F4.....£89	Auto ext tubes.....£79
GX1 body M-box.....£POA		EOS 600 body.....£39	F1 N AE body early.....£199	645 Pro TL inc 80 F2.8 N +.....£499	645 Pro TL inc 80 F2.8 N +.....£499	50 F2.8 EX DG.....£179	Vivitar 2x conv.....£99	TAMRON ADAPTALL USED
GH1 body M-box.....£279		EOS 500 body.....£39	790 Mexico body M-box.....£249	645 Pro TL inc 80 F2.8 N +.....£499	645 Pro TL inc 80 F2.8 N +.....£499	55-200 F4.5/5.6 DC Mint.....£69	50 F2.8 mac 1:1 172B.....£179	90 F2.5 late.....£149
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The original Domke and still the best seller. The RuggedWear version adds protection and good looks. It's just like you've had it for years.

like a worn pair of comfortable jeans. It'll take a sizable pro DSLR outfit as well, with up to 6 extra lenses, battery grip, flashgun and lots accessories!

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## BRING IN YOUR OLD BAG & GET A NEW LOWEPRO

Call or pop into one of our stores with your old camera bag and get a **minimum £10 part-exchange** against a new LowePro®

### LOWEPRO PHOTO SPORT SLING 100AW

A totally new approach to carrying your camera system on photo adventure. Using the latest hi-tech materials and design to create the lightest and most comfortable backpack yet and your equipment is fully protected from extreme elements snug inside. Choose the 100AW for a small DSLR system or the 200AW for a Pro-DSLR outfit with 1 or 2 lenses.

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PHOTO SPORT SLING 200AW ..... **£130**

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EXPEDITION 7X ..... **£149**

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**BETTER THAN 1/2 PRICE**

rrp £54.99 **SAVE £30** ..... **£25**

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RALLY 4 ..... **£30**

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PRO RUNNER 200AW ..... **£45**

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**BACK BY POPULAR DEMAND!**

The Backpack that started it all for carrying around your camera equipment, laptop, and all your personal items.

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**MUCH BETTER THAN 1/2 PRICE**

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**TAMRAC EVOLUTION 6**

Offers unprecedented versatility for quick access to photo gear. With its unique harness system, it can be carried three different ways: as a backpack or as a sling pack worn over the right shoulder or the left shoulder. Three ways to access your photo equipment.

rrp £134.99 **SAVE £40** ..... **£95**

EVOLUTION 8 ..... **£100**

EVOLUTION 9 ..... **£170**

EVOLUTION MESSENGER 2 ..... **£70**

EVOLUTION MESSENGER 4 ..... **£85**

\*New LowePro bag must be greater than £50. Phone for details. Offer ends 31/5/12

**UNFORTUNATELY NO OLD BAGS IN PART-EXCHANGE**

### LOWEPRO DSLR VIDEO PACK 250AW

The popular Fastpacks have been upgraded with an All-Weather cover and, with the advent of HD movies on DSLRs, are designed to cover all possibilities. The sling design is so practical for quick access and there's even room for personal items.

rrp £89.00 **SAVE £10** ..... **£79**

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TOPLOADER 55AW ..... **£40**

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8X ..... **£44**

9X ..... **£55**

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### EXPLORER

100 ..... **£40**

200 ..... **£42**

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This has been the most popular Billingham for many a year. It's slim, practical and comfortable and just works so well for a small DSLR system.

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rrp £180.00 **SAVE £21** ..... **£159**

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HADLEY SMALL ..... **£119**

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307 ..... **£269**

### F-STOP

F/2.8 ..... **£149**

F/1.4 ..... **£174**

### VANGUARD UP-RISE 38 MESSENGER

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rrp £84.99 **SAVE £20** ..... **£65**

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UP-RISE 43 SLING ..... **£60**

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UP-RISE 46 BACKPACK ..... **£90**

UP-RISE 48 BACKPACK ..... **£95**

BIIN 37 SLING ..... **£29**

BIIN 47 SLING ..... **£39**

BIIN 50 BACKPACK ..... **£44**

BIIN 59 DAYPACK ..... **£59**

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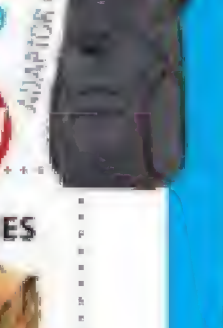
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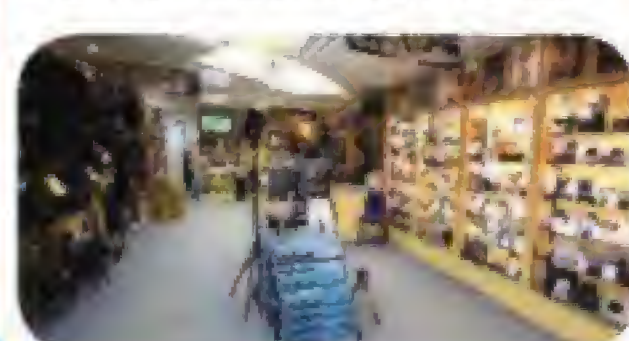
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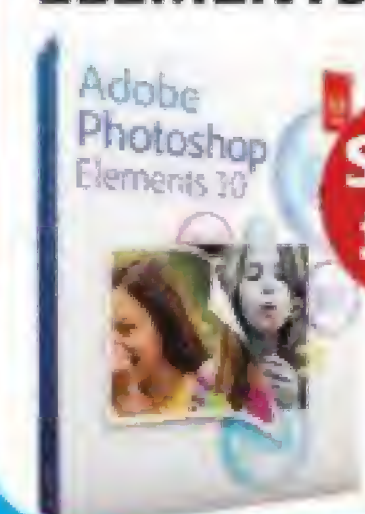


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rrp £237.60  
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**SAVE £30**

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75mm F2.8 E	E+ £279
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200mm F4.5 E	As Seen / Unused £79 - £249
200mm F4.5 PE	E+ / Unused £129 - £279
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Polaroid Mag E	Unused £59
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150mm F4 PG	E+ £139
200mm F4.5 PG	E+ £149 - £199
250mm F5.6 PG	E+ £249
AE Prism Finder G	E+ / E+ £125
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SQA Body Only	E+ £129
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110mm F4 PS Macro	E+ £169
135mm F4 PS Macro	E+ / E+ £199 - £249
150mm F3.5 S	As Seen / E+ £49 - £99
150mm F4.5 S	As Seen / E+ £69 - £139
200mm F4.5 PS	Exc £149
200mm F4.5 S	E+ / E+ £129
250mm F5.6 S	E+ £129
1.4x Teleconverter PS	E+ £99
2x Teleconverter S	E+ / E+ £69 - £99
SQA 120 Mag	E+ £99
SQA 120J Mag	Exc / E+ £20 - £59
SQA 220J Mag	E+ / Unused £19 - £75
SQA 220J Mag	E+ £19
Polaroid Mag S	E+ £35 - £49
AE Prism Finder S	E+ / E+ £119 - £149
ME Prism Finder S	E+ £99
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EOS 1V Body Only	E+ £209
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EOS 30 + 28-90mm USM	E+ £79
EOS 30 Body Only	E+ / Mint £59 - £79
EOS 30E Body Only	As Seen £39
EOS 33 Body Only	E+ £79
EOS 5 + V50 Grip	E+ £59
EOS 5 Body Only	E+ £49
EOS 5 QD Body Only	E+ £59
EOS 50E + 28-105mm USM	E+ £149
EOS 50E + BP50 Grip	As Seen / E+ £39 - £69
EOS 50E Body Only	E+ £59
EOS 50 + BP50 Grip	E+ £49
EOS 3000 + 35-105mm	E+ / E+ £19 - £29
EOS 3000 Body Only	E+ £29
EOS 3000N + 28-90mm	E+ / E+ £19
EOS 3000N Body Only	E+ £29
EOS 3000V Body Only	E+ £19
EOS 300V Body Only	E+ £35
EOS 300X Body Only	E+ £39
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17mm F4.0 L TSE	Mint £1,549
17-35mm F2.8 L USM	E+ £499
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18-55mm F3.5-5.6 EFS	E+ £59
18-55mm F3.5-5.6 EFS II	E+ £49
18-55mm F3.5-5.6 IS EFS	E+ £89
18-55mm F3.5-5.6 IS EFS II	Mint £109
24mm F3.5 L TSE	E+ / E+ £799 - £899
24-105mm F4 L IS USM	E+ £649 - £699
28-80mm F3.5-5.6 EFS	E+ £49
28-135mm F3.5-5.6 IS USM	E+ £179
28-200mm F3.5-5.6 USM	E+ £169
28-300mm F3.5-5.6 L IS USM	E+ / Mint £1,599
35mm F2 EF	Mint £169
45mm F2.8 TS-E	Mint £849
50mm F2.8 EF Macro	E+ £179
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75-300mm F4-5.6 USM III	E+ £109
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200mm F1.8 L USM	Exc £1,699
400mm F5.6 L USM	E+ £899 - £929
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Sigma 18-200mm F3.5-5.6 DC	E+ £69
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Sigma 28-105mm F4-5.6 UC AF	E+ £69
Sigma 55-200mm F4-5.6 DC	E+ £69
Sigma 70-210mm F2.8 Apo	E+ / E+ £299
Sigma 70-210mm F4-5.6	E+ £29
Sigma 70-210mm F4-5.6 UC AF	E+ £29 - £59
Sigma 70-300mm F4-5.6 Apo DG	E+ £109
Sigma 70-300mm F4-5.6 Apo Macro	Unknown £109
Sigma 75-300mm F4-5.6 Apo	E+ £79
Sigma 75-300mm F4-5.6 Apo AF	E+ £69
Sigma 100-300mm F4 EX APD DG	E+ £599
Sigma 120-300mm F2.8 EX HSM APD DG	E+ £999
Sigma 135-400mm F4.5-5.6 Apo	Mint £349
Sigma 300mm F4 Apo	E+ / Unused £199 - £259
Sigma 400mm F5.6 AF	Exc £89
Sigma 400mm F5.6 Apo AF	E+ £349
Sigma 400mm F5.6 Apo Macro	E+ £199
Sigma 500mm F4.5 Apo EX	E+ £2,499
Tamron 80-210mm F4.5-5.6 AF	E+ £49
Tokina 16-50mm F2.8 ATX Pro DX	E+ / Mint £449
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Vivitar 19-35mm F3.5-4.5 Series 1	E+ £79
Zeiss 35mm F2.2 Distagon	Mint £699

## Canon Manual

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F1N Black Body Only	E+ £275
F1 Black Body Only	E+ £149
T90 Body Only	E+ / E+ £59 - £119
A1 Black + 50mm F1.8	E+ £69
A1 Black Body Only	Exc / E+ £59 - £79
A1 Black Body Only	E+ £59
A1 Black Body Only	E+ £49
A1 Chrome + 50mm F1.8	E+ / E+ £59
A1 Chrome Body Only	E+ £49
A1P Black Body Only	E+ £69
A1P Chrome + 50mm F1.8	E+ £59
A1P Chrome Body	E+ £59
A1 Black + 50mm F1.8	E+ £59
A1 Chrome Body Only	E+ £49
A1 Chrome + 50mm F1.8	E+ £49
EX Auto + 50mm F1.8 EX	E+ £39
FTL QD Chrome Body Only	E+ £69
20mm F2.8 FD	E+ £179
24mm F2.8 FD	Mint £119
24-35mm F3.5 FD L	E+ / E+ £279 - £349
35-70mm F3.5-4.5 FD	E+ / E+ £25 - £35
35-70mm F4 FD	E+ £25
35-105mm F3.5-4.5 FD	E+ £69
50mm F3.5 FD Macro + Tube	As Seen £49
70-150mm F4.5 FD	E+ £29
70-210mm F4.5 FD	As Seen / E+ £29 - £79
75-200mm F4.5 FD	Exc / E+ £25 - £49
100-300mm F5.6 FD	E+ / E+ £69 - £79
100mm F4 FD Macro + Tube	E+ / E+ £119 - £179
135mm F3.5 FD	E+ / E+ £25 - £49
300mm F2.8 FD L	Exc £850
300mm F5.6 FD	E+ £59 - £79
U.S. Marine 400mm F4.5 Black	E+ £399
1.4x Extender	E+ £59
2x Extender	E+ / E+ £45 - £49
2x Extender	E+ / E+ £35 - £59
Angle Finder A2	E+ £49
Angle Finder B	E+ £45
Booster T Finder	E+ £49
Speed Finder F	As Seen £65
1834 Speedlite	E+ £5 - £9
2441 Speedlite	E+ / E+ £15
2777 Speedlite	E+ £15
2997 Speedlite	E+ £35
300TL Speedlite	E+ / E+ £25 - £49
480G Speedlite	E+ £129
533G Speedlite	E+ £109
M2 Macrofill	E+ £79
M3 Macrofill	E+ / Mint £59 - £139
Autobellows	E+ £79 - £99
Autobellows + Copier	E+ £119
MA Drive Set (US Coastguard)	E+ £99
Winder A	E+ / E+ £5 - £25
Winder A2	E+ £15

## Contax 645 Series

35mm F3.5 Distagon	E+ / E+ £999 - £1,199
45mm F2.8 Distagon	E+ £899
45-90mm F4.5 Vario	E+ £1,399
55mm F3.5 Distagon	Mint £249
120mm F4 Apo Macro	E+ / E+ £1,099 - £1,199
120mm F2.8 Sonnar	E+ / Unused £499 - £949
210mm F4 Sonnar	E+ / Mint £549 - £669
MPB-2 Polaroid Mag	E+ / E+ £149 - £199
MSB1 Flash Bracket	Mint £179

## Contax G Series

G2 + 45MM F2	E+ / Mint £599
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35-70MM F3.5-5.6 G Vario	Mint £399
50mm F2.8 G	E+ / Mint £169 - £219
TLA140 Flash	E+ / Mint £39 - £59
TLA200 Flash	E+ £79

## Contax SLR

N1 + 24-85mm	E+ £499
N1 Body Only	E+ £249
NX + 28-80mm	E+ / Unused £249 - £499
AX Body Only	Exc / E+ £179 - £299
RX Body Only	As Seen / E+ £149 - £229
S2 Body Only	E+ / Mint £450 - £499
ST Body Only	E+ / E+ £229 - £299
RTS2 Body + Winder	E+ £229
RTS + Winder	E+ £149
RTS Body Only	E+ £125
Ana Body Only	E+ / E+ £169 - £199
167MT Body Only	E+ / E+ £89 - £99
137MD Body + Grip	E+ £69
Preview Body Only	E+ / E+ £99 - £249
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28-80mm F3.5-5.6 AF	New £399
35-135mm F3.5-4.5 MM	E+ £599
45mm F2.8 AE	E+ £225
45mm F2.8 MM	E+ £225
50mm F1.4 AF	E+ £499
50MM F1.4 MM	E+ £239
60mm F2.8 AE Macro	E+ / Mint £439 - £499
70-300mm F4-5.6 AF	E+ / Unused £399 - £799
80-200mm F4 MM	E+ / Mint £279 - £339
135mm F2 (80 Year Edition)	Unused £2,499
135mm F2.8 AE	E+ £129 - £149
135mm F2.8 MM	E+ £199
180mm F2.8 MM	E+ / E+ £249 - £449
200mm F2 MM	Mint £3,249
200mm F3.5 AE	E+ £169
300mm F4 MM	E+ £349
Sigma 1000mm F13.5 Reflex	Unused £299
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TLA280 Flash	E+ / Unused £59 - £149
TLA30 Flash	As Seen / E+ £20 - £39
TLA360 Flash	E+ £179
TLA480 Flash	E+ £179 - £199

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Canon Ixus 950 S	E+ £129
Canon Powershot G1	E+ / E+ £199
Canon Powershot G2	E+ £59 - £79
Canon Powershot G2 + WC-DC58	E+ £129
Canon Powershot G6	Mint £129
Canon Powershot Pro1	E+ / E+ £79 - £129
Canon Powershot S100	Mint £299
Canon Powershot S90	E+ £149
Canon Powershot TX1	E+ £89
Fuji Finepix F31FD	Mint £199
Fuji Finepix HS20 EXR	E+ £159
Fuji Finepix 1000FD	E+ £99
Fuji Finepix S2000HD	Mint £139
Fuji Finepix S5800	E+ £75
Fuji Finepix S9600	E+ £329
Leica Digilux 3 + 14-50mm F2.8-3.5	E+ £949
Leica Digilux 4 + Case + Accs	E+ £399
Leica Digilux 4 + Black	E+ £329
Leica Digilux 4 + Black + Leather Case	E+ £349
Leica Vlux 2	E+ £449
Leica Vlux 20	E+ £279
Leica Vlux 20 + Case	E+ £329
Leica X1 Steel Grey	E+ / Mint £949 - £999
Nikon Coolpix 950	E+ £59
Nikon Coolpix 990	As Seen £79
Nikon Coolpix P50	E+ £79
Nikon Coolpix P6000	E+ £139
Nikon Coolpix P7000	E+ £199
Olympus C5050 Zoom	E+ £99
Olympus SP-560 UZ	E+ £89
Olympus XZ-1 Black	Mint £219
Panasonic DMC LX3	E+ £179
Panasonic DMC LX5	E+ / Mint £229 - £279
Panasonic DMC T2	E+ £129
Panasonic DMC TZ18	E+ £179
Panasonic DMC TZ20 + Access	E+ £149
Panasonic DMC SZ3 (TZ7)	E+ £99
Panasonic DMC LX2	E+ £129
Ricoh GR Digital II	E+ £129
Ricoh GR Digital Limited Edition	E+ £179
Ricoh GX100	Mint / Mint £199 - £249
Ricoh GX100 + V-Finder	E+ £149
Ricoh GX200 + Finder	E+ £199
Sigma DP1	E+ £199
Sigma DP2S	E+ £319
Sony DSC-H9	Mint £159
Sony DSC-R1	E+ £249
Sony DSC-T77	Mint £99

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Olympus E-P1 Body Only	E+ / Mint £149
Olympus E-P1 Svarovski Edition Set	Mint £1,699
Olympus E-PL1 Black + 14-42	Mint £179
Panasonic G1 Body Only	E+ £149 - £159
Panasonic G2 Body Only	E+ £249
Panasonic GF-1 Body Only	E+ / Mint £159 - £239
Panasonic GF-2 Black Body Only	Mint £169 - £179
Panasonic GF-3 Black Body Only + Case	Mint £219
Panasonic GF-3 Black Body Only	E+ / Mint £169 - £179
Samsung NX100 + 20-50mm	Mint £199
Samsung NX11 + 18-55mm OIS	Mint £249
Sony NEX-C3 Body + 16.5mm Flash	Mint £269

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Panasonic 7-14mm F4 G Vario	Mint £829
Panasonic 12.5mm F12 G 3d	Mint £139
Olympus 12mm F2 ED M.Zuiko	Mint £499
Panasonic 14-140MM F4-5.8 OIS HD	E+ / Mint £389 - £499
Olympus 14-150mm F4-5.6 M.Zuiko ED	Mint £359
Olympus 14-42mm F3.5-5.6 M.Zuiko ED - Black	E+ / Mint £79 - £149
Panasonic 14-45mm F3.5-5.6 ASPH G Vario	E+ / Mint £149 - £159

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Panasonic 20mm F1.7 G Pancake	Mint £219
Vogelander 25mm F0.95 Nokton	Mint £649



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Canon EOS 1D MkIII Body Only	E++ £1,299 - £1,399
Canon EOS 1D MkIII Body Only	As Seen / E+ £599 - £949
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Minolta Dynax 5D + 18-70mm	E+ £159
Minolta Dynax 7D + VC-7D Grip	E+ £229
Minolta Dynax 7D Body Only	E+ £199
Nikon D3X Body Only	E+ £2,999
Nikon D3 Body Only	E- / Mint £1,999
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135mm F3.5 AI.....E+ £65  
135mm F3.5 Non AI.....Exc / E+ £49 - £65  
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28-50mm F3.5-4.5 SMC M.....E+ / E++ £49 - £75  
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35-70mm F2.8-3.5 SMC A.....As Seen £39  
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50mm F2 SMC M.....E+ / E++ £39  
50mm F4 SMC M Macro.....E+ £129  
100mm F2.8 SMC M.....E+ £39  
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35-70mm F3.6 Zuiko.....E+ £39  
35-70mm F4 Zuiko.....Exc / E+ £29 - £79  
35-105mm F3.5-4.5 Zuiko.....E+ / E++ £69 - £99  
50-250mm F5 Zuiko.....E+ £169 - £349  
65-200mm F4 Zuiko.....E+ / E++ £99 - £159  
75-150mm F4 Zuiko.....Exc / E+ £39  
80mm F4 Macro Zuiko.....E+ / E++ £175 - £199  
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SLX MK1 Complete.....As Seen / E+ £239  
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50mm F4 PD EL.....E+ £449  
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120mm F4 POS Macro.....E+ £999  
150mm F4 EL.....E+ £499  
150mm F4 HFT.....E+ £149  
150mm F4 HFT.....E+ / E++ £149 - £199  
150mm F4 PD.....E+ £549  
350mm F5.6 HFT.....E+ £349  
2x HFT Converter.....E+ £79  
120 Insert.....E+ / E++ £15 - £20  
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Polaroid Mag SLX/6002/3.....E+ / E++ £29 - £49  
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45mm F2.8 A.....E+ £229  
45mm F2.8 FA.....E+ £369 - £399  
55mm F2.8 A.....E+ £225  
80-160mm F4.5 A.....E+ / E++ £299 - £399  
120mm F4 Macro FA.....E+ £549  
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120 Insert.....E+ / Mint- £35 - £79  
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CANON 400f2.8, 8L11(notIS)UNUSED..... £3995  
NIKON 180f2.8, BxD, NEW..... £1295  
CONTAX 645+80f2.8, BxD, UNUSED..... £2450  
GANDOLFI 5x4 LEVEL-3, UNUSED..... £1995  
HASSEL 39mp H-BACK, UNUSED..... £6995  
HORSEMAN 612PAND+35mm, UNUSED..... £4250  
LEICA MP, BLACK/FILM, UNUSED..... £3250  
METZ MZ70 FLASH, BxD, UNUSED..... £395  
NIKON 180f2.8, AI, UNUSED(VIDEOS?)..... £895  
NIKON 200f2.8, BxD, UNUSED..... £3250  
NIKON F3TITAN, BL, BxD, UNUSED..... £1695  
NIKON F6 BODY, UNUSED..... £1495  
NIKON D5000 BODY, BxD, UNUSED..... £445  
PENTAX K(X)FILM/80, UNUSED..... £275  
PENTAX K7-11 WOODGRIP, UNUSED..... £295  
ROLLEIFLEX 2.8FX, UNUSED..... £3795  
ROLLEI 6084F, COMP, BxD, UNUSED..... £2995  
SIGMA 12-24, CAF, BxD, UNUSED..... £375  
SIGMA 120-400 OS, BxD, UNUSED..... £995  
SONY ALPHA 350 BODY, UNUSED..... £1699  
SONY 70-200f2.8, CASED, UNUSED..... £1425  
TAMRON-CAF 28-105f2.8, UNUSED..... £695  
WISTA 5x4 RF, UNUSED..... £1745  
WISTA 10x8 ROSEWOOD, UNUSED..... £2745  
WIDE RANGE EXPIRED/OUTDATED FILM £PHONE

SCANNERS, MID-RANGE TO HIGH-END, MOST FORMATS AVAILABLE S/M

PROFESSIONAL DIGITAL MEDIUM FORMAT, NEW/USED  
DIGITAL 28-120mm LENSES IRIS/SHUTTER £NEG  
HORSEMAN VIEW-DIGITAL CAMERA KIT £NEG

PROFOTO 7a12/2400/7b PROFFLASH £SENSIBLE PRICES  
LUMEDYNE PORTABLE FLASH KITS £SENSIBLE

ESOTERICA/EXOTICA/CLASSICA  
APC/MOTOR, HASSEL500 BxD ..... £ASK  
ALFA 360° ROTOCAMERA, AS/NW ..... £4750  
ALFA 6x, 9d, 10, 11-SI ..... £NEG  
ALFA Lenses 24-500mm ..... £ASK  
ARC HASSELBLADS-LENSES 35-75 ..... £ASK  
BESSA L/TFL-LENSES 12-90mm ..... £ASK  
BRONICA RF LENSES 45mm+FND ..... £345  
BRONICA CF/SEA, comp ..... from £145  
BRONICA ETRIS/H-LENSES, etc ..... £ASK  
BRONICA SOA/40-500+Accs ..... £ASK  
BRONICA 651+50-250+Accs ..... £ASK  
BRONICA 60/180PE, UNUSED? ..... £2375  
BRONICA 105/110-1.1, NEW? ..... £NEG  
CANON 10S MK111/AS/NW ..... £2450-£2995  
CANON 10 MK111/AS/NW? ..... £1495-£2150  
CANON WFT-2 TRANSMITTER ..... £345-£499  
CANON 10S MK111/BxD, AS/NW ..... £1395-£1745  
CANON EOS 10S/BxD, AS/NW ..... £675-£995  
CANON EOS 10 MK11/AS/NW ..... £645-£895  
CANON 10 MK11 N/BxD, AS/NW ..... £1345  
CANON EOS 10/BxD/AS/NW ..... £375-£625  
CANON EOS 5D/BxD/AS/NW ..... £595-£875  
CANON EOS 300/400/500 ..... £245-£545  
CANON 24.5, 90TH/Shift ..... £245  
CANON EOS IVHS/NEW? ..... £325-£395  
CANON EOS 5.30V, 790, UNUSED ..... £2375  
CANON F1n, AS/NW, UNUSED ..... £1125  
CANON F1, ORIGINAL, BxD, NEW? ..... £1395  
CANON F1/720mm, AS/NW ..... £275-£395  
CANON F2 24mm 1:1.4 ..... £645-£895  
CANON F50f1.8/100, IACRO/1.2 ..... £129-£275  
CANON F8 85mm/F1.2 ..... £595-£799  
CANON F9 30-300mm L+Hood, nice ..... £1475  
CANON F2 300f4/300f2.8 ..... £345-£1195  
CANON F2 400mm f2.8, 8.00mm 5.6 ..... £NEG  
CANON V/T/11-50mm(L29) ..... £NEG  
CANON 50mm f1.2 L239 ..... £425-£775  
CANON EOS 142, 8L11 ..... £1195-£1695  
CANON ZEISS 85f1.4/MF ..... £745-£875  
CANON EOS 15mm FISHEYE ..... £395-£495  
CANON 85mm f1.2 L11 ..... £1095-£1495  
CANON 50f1.8/100 MACRO ..... £195-£375  
CANON 135mm f2.8/AS/NW ..... £645-£795  
CANON 135f2.8 SOFTFOCUS ..... £245-£325  
CANON 300mm f2.8 LULIS ..... £1425-£3275  
CANON 300mm f4/LIS/AS/NW ..... £599-£1045  
CANON 400mm f2.8 L11 ..... £2475-£3995  
CANON-SIGMA 400f5.6 HSM ..... £525  
CANON 600mm f4/LIS ..... £3475-£5950  
CANON-TAMRON 11-17/10-24 ..... £2325  
CANON 16-85 f2.8 L11 ..... £745-£995  
CANON EOS 17-40L/AS/NW ..... £1445-£545  
CANON EOS 20-35 f2.8L ..... £475-£675  
CANON EFS 10-22mm/AS/NW ..... £475-£575  
CANON 15-85, NEW, NO Box ..... £525  
CANON EFS 17-55f2.8 ..... £495-£695  
CANON 24-70 f2.8L/AS/NW ..... £745-£875  
CANON 24-105mm L1/NEW ..... £645-£795  
CANON 28-70 f2.8L/AS/NW ..... £575-£795  
CANON 28-300f5.6/AS/NW ..... £1395-£1875  
CANON 35-350mm L-AS/NW ..... £795-£1045  
CANON 70-200 f2.8 LULIS ..... £795-£1475  
CANON 70-200 f4/LIS ..... £375-£825  
CANON 100-400f5.6/BxD, UNUSED ..... £845-£1125  
CAF-SIGMA 120-300f2.8 ..... £1295-£1695  
CAF-SIGMA 100-300f4, AS/NW ..... £675  
CAF 12-24 TKNA-DX/SIGMA ..... £365-£545  
CANON EX SPEEDLITES ..... £125-£325  
CANON MR14 RINGFLASH ..... £325-£375  
CAF SIGMA EM140 M-FLASH ..... £195-£245  
CONTEX N1 BODY/UNUSED ..... £345-£695  
CONTEX 24-85AF/NEW? ..... £325-£495  
CONTEX 25, 28mm/28f2 ..... £195-£399  
CONTEX 85f1.4/135f2 ..... £375-£975  
CONTEX T1/BXT/NEW ..... £275-£395  
CONTEX T2 GOLD/BLACK/NEW? ..... £2475  
CONTEX DATABACK T2 GOLD ..... £145  
CONTEX T2 FIT/AS/NW ..... £275-£375  
CONTEX T3 BOXED, AS/NW ..... £745  
CONTEX T3/ANNIV 70YR ..... £395-£775  
CONTEX TVS/2123/BLACK/NEW ..... £ASK  
CONTEX 645-80f2.8 Back ..... £1495-£1995  
CONTEX 645 LENSES 45-210mm/£645-£995  
CONTEX 645 35mm, 120MAKRO ..... £1195-£1795  
CONTEX 62-45mm/BLACK/NEW? ..... £575-£995

ESOTERICA/EXOTICA/CLASSICA  
APC/MOTOR, HASSEL500 BxD ..... £ASK  
ALFA 360° ROTOCAMERA, AS/NW ..... £4750  
ALFA 6x, 9d, 10, 11-SI ..... £NEG  
ALFA Lenses 24-500mm ..... £ASK  
ARC HASSELBLADS-LENSES 35-75 ..... £ASK  
BESSA L/TFL-LENSES 12-90mm ..... £ASK  
BRONICA RF LENSES 45mm+FND ..... £345  
BRONICA CF/SEA, comp ..... from £145  
BRONICA ETRIS/H-LENSES, etc ..... £ASK  
BRONICA SOA/40-500+Accs ..... £ASK  
BRONICA 651+50-250+Accs ..... £ASK  
BRONICA 60/180PE, UNUSED? ..... £2375  
BRONICA 105/110-1.1, NEW? ..... £NEG  
CANON 10S MK111/AS/NW ..... £2450-£2995  
CANON 10 MK111/AS/NW? ..... £1495-£2150  
CANON WFT-2 TRANSMITTER ..... £345-£499  
CANON 10S MK111/BxD, AS/NW ..... £1395-£1745  
CANON EOS 10S/BxD, AS/NW ..... £675-£995  
CANON EOS 10 MK11/AS/NW ..... £645-£895  
CANON 10 MK11 N/BxD, AS/NW ..... £1345  
CANON EOS 10/BxD/AS/NW ..... £375-£625  
CANON EOS 5D/BxD/AS/NW ..... £595-£875  
CANON EOS 300/400/500 ..... £245-£545  
CANON 24.5, 90TH/Shift ..... £245  
CANON EOS IVHS/NEW? ..... £325-£395  
CANON EOS 5.30V, 790, UNUSED ..... £2375  
CANON F1n, AS/NW, UNUSED ..... £1125  
CANON F1, ORIGINAL, BxD, NEW? ..... £1395  
CANON F1/720mm, AS/NW ..... £275-£395  
CANON F2 24mm 1:1.4 ..... £645-£895  
CANON F50f1.8/100, IACRO/1.2 ..... £129-£275  
CANON F8 85mm/F1.2 ..... £595-£799  
CANON F9 30-300mm L+Hood, nice ..... £1475  
CANON F2 300f4/300f2.8 ..... £345-£1195  
CANON F2 400mm f2.8, 8.00mm 5.6 ..... £NEG  
CANON V/T/11-50mm(L29) ..... £NEG  
CANON 50mm f1.2 L239 ..... £425-£775  
CANON EOS 142, 8L11 ..... £1195-£1695  
CANON ZEISS 85f1.4/MF ..... £745-£875  
CANON EOS 15mm FISHEYE ..... £395-£495  
CANON 85mm f1.2 L11 ..... £1095-£1495  
CANON 50f1.8/100 MACRO ..... £195-£375  
CANON 135mm f2.8/AS/NW ..... £645-£795  
CANON 135f2.8 SOFTFOCUS ..... £245-£325  
CANON 300mm f2.8 LULIS ..... £1425-£3275  
CANON 300mm f4/LIS/AS/NW ..... £599-£1045  
CANON 400mm f2.8 L11 ..... £2475-£3995  
CANON-SIGMA 400f5.6 HSM ..... £525  
CANON 600mm f4/LIS ..... £3475-£5950  
CANON-TAMRON 11-17/10-24 ..... £2325  
CANON 16-85 f2.8 L11 ..... £745-£995  
CANON EOS 17-40L/AS/NW ..... £1445-£545  
CANON EOS 20-35 f2.8L ..... £475-£675  
CANON EFS 10-22mm/AS/NW ..... £475-£575  
CANON 15-85, NEW, NO Box ..... £525  
CANON EFS 17-55f2.8 ..... £495-£695  
CANON 24-70 f2.8L/AS/NW ..... £745-£875  
CANON 24-105mm L1/NEW ..... £645-£795  
CANON 28-70 f2.8L/AS/NW ..... £575-£795  
CANON 28-300f5.6/AS/NW ..... £1395-£1875  
CANON 35-350mm L-AS/NW ..... £795-£1045  
CANON 70-200 f2.8 LULIS ..... £795-£1475  
CANON 70-200 f4/LIS ..... £375-£825  
CANON 100-400f5.6/BxD, UNUSED ..... £845-£1125  
CAF-SIGMA 120-300f2.8 ..... £1295-£1695  
CAF-SIGMA 100-300f4, AS/NW ..... £675  
CAF 12-24 TKNA-DX/SIGMA ..... £365-£545  
CANON EX SPEEDLITES ..... £125-£325  
CANON MR14 RINGFLASH ..... £325-£375  
CAF SIGMA EM140 M-FLASH ..... £195-£245  
CONTEX N1 BODY/UNUSED ..... £345-£695  
CONTEX 24-85AF/NEW? ..... £325-£495  
CONTEX 25, 28mm/28f2 ..... £195-£399  
CONTEX 85f1.4/135f2 ..... £375-£975  
CONTEX T1/BXT/NEW ..... £275-£395  
CONTEX T2 GOLD/BLACK/NEW? ..... £2475  
CONTEX DATABACK T2 GOLD ..... £145  
CONTEX T2 FIT/AS/NW ..... £275-£375  
CONTEX T3 BOXED, AS/NW ..... £745  
CONTEX T3/ANNIV 70YR ..... £395-£775  
CONTEX TVS/2123/BLACK/NEW ..... £ASK  
CONTEX 645-80f2.8 Back ..... £1495-£1995  
CONTEX 645 LENSES 45-210mm/£645-£995  
CONTEX 645 35mm, 120MAKRO ..... £1195-£1795  
CONTEX 62-45mm/BLACK/NEW? ..... £575-£995

CONTEX 6-6 LENSES/BLACK/NEW ..... £ASK  
DALLMEYER SCIN, T1, Mount ..... £ASK  
ENLARGERS-From 35mm-10x8 ..... £ASK  
EXACTA VV, VARIOUS LENSES ..... £ASK  
FLUID HEAD/OTHER TRIPODS ..... £COME TO SHOP  
FUJI S1, S2, S3.55 BODIES ..... £175-£599  
FUJI SW605mm f5.6/360f1.3 ..... £2750  
FUJI 645, MF/AF ..... £1245-£595  
FUJI GW670/690, 90mm ..... £525-£995

FUJI GS/W60, 65mm ..... £845-£1195  
FUJI GX 617+90mm/105mm ..... £1875-£2650  
617LENSES 90/105/180/300 ..... £1395-£2145  
FUJI GX617 90-300 LENSES ..... £245  
FUJI GX680 MK3+135mm, NEW? ..... £NEG  
FUJI GX 680 MK1-3 Comp ..... from £495  
FUJI GX680 LENSES-50-300mm ..... £ASK  
FUJI GX680 500mm+Accs, rarity ..... £ASK  
FUJI GX680-111 BEATTIE SCREEN ..... £225  
FUJI GX680-111 220/POLA ..... £245  
GANDOLFI/LUISIS/5x4-10x8 ..... £TALK  
HASSEL PME-45/80, NEW ..... £595-£1195  
HASSEL PME 90/NEW? ..... £395-£675  
HASSEL PM45/BOXED, NEW? ..... £345-£575  
HASSEL ACUTEMAT-GRID/SPLIT ..... £169  
HASSEL EXPAN/11+45/BOXED/1095-£2450  
HASSEL EXPAN 30mm Lenskit/1995-£2345  
HASSEL EXPAN 45mm/90mm ..... £375-£595  
HASSEL EXPAN CAPS/HOODS ..... £25-£59  
HASSEL 100mm CF/AS/NW ..... £399-£1945  
HASSEL 90SWC/AS/NW ..... £2575-£3295  
HASSEL 202FA, COMP ..... £2225-£2695  
HASSEL 205TCC, COMP/AS/NW ..... £2895  
HASSEL 205FCC, COMP/UNUSED ..... £3995  
HASSEL E12/E16 Mag, NEW ..... £895  
HASSEL 60-120 FE/NEW ..... £995-£1995  
HASSEL 501C/CM, COMP ..... £1195-£1695  
HASSEL 503CW, COMP/NEW? ..... £1395-£2625  
HASSEL H11, COMP/AS/NW ..... £1995-£2675  
HASSEL H11+PHASE ONE P25 ..... £NEG  
HASSEL H LENSES 35-300mm/£1495-£2295

HASSEL 180mm CF/AS/NW ..... £795-£1525  
HASSEL 150/250mm T1/AS/NW ..... £345-£999  
HASSEL 120mm CF/VE MKRO ..... £395-£1975  
HASSEL 140-280mm/AS/NW ..... £395-£1695  
HASSELBLAD HD, COMPLETE NEW ..... £3475  
HASSEL 30FISH/CAF/CF ..... £1875-£3795  
HASSEL 40mm CF-FL/AS/NW ..... £995-£1995  
HASSEL 40mm CF/IF ..... £2595-£3475  
HASSEL 250mm FE/AS/NW ..... £395-£1345  
HASSEL/METZ 4504 TTL FLASH ..... £ASK  
HASSEL SCA 390 ADAPTER ..... £145  
HORSEMAN View for Digital ..... £1795  
KONICA HEXAR RF-50mm ..... £875-£1495  
LEICA DIGITAL MODULAR-R ..... £2475  
LEICA UNIVERS FILTERS, NEW? ..... £ASK  
LEICA 1116 BODY ..... £599-£1175  
LEICA 5cm, 8cm SUMMICRON SCREW/ASK  
LEICA SUMMILUX 139 5cm f1.5 ..... £475-£595  
LEICA ZEISS 25/18mm, NEW ..... £325-£1045  
LEICA 21mm, 24mm f2.8/ASPH ..... £995-£2495  
LEICA 35mm f2/M/ASPH ..... £1275-£1795  
LEICA 35mm f1.4/ASPH ..... £1595-£2845  
LEICA 50mm f2 f1.4/ASPH ..... £695-£2195  
LEICA M3 First Batch ..... £NEG  
LEICA M1, M2, M3, M4-2IP ..... £ASK  
LEICA CL/ANIV body ..... £325-£795  
MINOLTA CL, 28, 40, 90, OUTFIT ..... £1699  
LEICA M4, CHR/BOXED/AS/NW ..... £NEG  
LEICA MR4 METERS/AS/NW ..... £169-£2295  
LEICA M4-CL, CASE, BOXED, UNUSED ..... £325  
LEICA M5-CL/BxD, UNUSED ..... £695-£1975  
LEICA M6-PLATINUM/50f1.4/AF ..... £6495  
LEICA M6 PLATINUM/UNUSED ..... £1475-£1895  
LEICA M6/TTL, CHR/BxD, UNUSED ..... £1795  
LEICA M7/BOXED, UNUSED ..... £1375-£2295  
LEICA M8/RS/BxD, UNUSED ..... £425-£1195  
LEICA PROJECTORS/LENSES/NEW ..... £ASK  
LEICA MINILUX/BxD, UNUSED? ..... £199-£395  
LEICA MINILUX II, BODIGER BxD ..... £795  
LINHOF MASTER/TECHNICAR/ADN ..... £ASK  
LUMIDYNE PORTABLE PRO-FLASH ..... £ASK  
MAMIYA PRESS-LENSES 50-250 ..... £ASK  
MAMIYA RZ67-11, BxD, AS/NW ..... £995  
MAMIYA 645 AFD COMP ..... £395-£1395  
MAMIYA 35/55-110AF/UNUSED/£525-£1445  
MAMIYA 120/MF/MAKRO 645AF ..... £895-£1299  
MAMIYA 77-11 Body ..... £1399-£3995  
MAMIYA 7 LENSES-43mm-210mm ..... £ASK  
MAMIYA RZ67/11-110mm ..... £625-£799  
MAMIYA RZ PHASE-ONE PLATE ..... £345-£475  
MAMIYAFLEX 55mm/105/180S ..... £275  
MINOLTA-SOFTLIGHT/FLASH, LOTS-OF ..... £ASK  
MINOLTA/SOFTLIGHT 1512, SIGMA FISH ..... £475  
MINOLTA/SOFTLIGHT 17-35 f2.8, NEW ..... £595  
MINOLTA AFD 100-300/400mm ..... £295-£595  
MINOLTA/SOFTLIGHT 170-500 SIGMA DG ..... £495  
MINOLTA 300AF/600SIGMA-SOFT ..... £375-£675  
MINOLTA/SOFTLIGHT 35-105f2.8 TMRN ..... £475  
MINOLTA/SOFTLIGHT 50/100mm MACRO ..... £ASK  
MINOLTA-AF16, 20, 24, 35, 85, 100 ..... £ASK  
MINOLTA/SOFTLIGHT 1.4, 2xAP/AF ..... £225-£375  
MINOLTA DYNAX 7.9, NEW? ..... £115-£575  
MINOX MICRO/TOURING, BOXED ..... £245  
MINOX 65f4, 90f4, 50CPAL ..... £795-£1175  
NIKON 35f6.6 OLYMPUS/UNUSED ..... £995-£1745  
NIKON 33 GRIP/CA/50f1.4 ..... £NEG  
NIKON SP Sp. Ed. 35f1.8, NEW? ..... £4995  
NIKON 35f1.8/UNUSED? ..... £325-£425  
NIKON 35f1.8/BOXED/UNUSED? ..... £445-£675  
NIKONOS 1VAF/35f1.8/UNUSED? ..... £295-£795  
NIKON SP-SHIFT 28mm, 35mm ..... £ASK  
NIKON 14mm/18mm f2.8/AFD ..... £745-£995  
NIKON 8mm/45SIGMA FISH, NEW? ..... £495  
NIKON 8mm f2.8/BAIS, CASED ..... £2845  
NIKON 15mm f3.5/AS/NW ..... £675-£995  
NIKON 18mm f2.8/BAIS ..... £395-£675  
NIKON 18mm f3.5/BAIS ..... £499-£895  
NIKON 35mm f1.4/AF ..... £575-£995  
NIKON-ZEISS 50f1.4/110mm ..... £445-£925  
NIKON ZEISS 85f1.4, UNUSED? ..... £825  
NIKON 60mm/105mm Micro ..... £245-£575  
NIKON 85mm f1.4 A/IS ..... £495-£875  
NIKON 85mm f1.8/1.1 A/IF ..... £225-£995  
NIKON 105f1.8/135f1.8 A/IF ..... £499-£895  
NIKON 120 MEDICAL/NEW? ..... £745-£1495  
NIKON 200f2.8/50f5.6 A/IS ..... £1795-£2975  
NIKON 135f2.8/50f5.6 A/IS ..... £ASK  
NIKON 12-24mm/4/UNUSED? ..... £645-£745  
NIKON 14-24 24-70mm N ..... £875-£1095  
NIKON 16-85AF/80, UNUSED ..... £295-£369  
NIKON 17-35mm f2.8 AFS ..... £795-£1175  
NIKON 17-55mm f2.8 DXX ..... £645-£745  
NIKON-TAMRON 17-50f2.8 ..... £199-£265  
NIKON 20-35mm f2.8 AFD ..... £445-£795  
NIKON 18-70f3.5 DX AFS ..... £125-£199  
NIKON 18-200mm VR ..... £375-£475  
NIKON 28-45mm AI ..... £395  
NIKON 28-70mm f2.8 AFS ..... £895-£1295  
NIKON 24-120mm VR ..... £165-£375  
NIKON 35-70mm f3.5MF ..... £295-£475  
NIKON 35-70mm AFD ..... £475-£595  
NIKON 70-200f2.8 VR/VR11 ..... £1125-£1475  
NIKON 70-210f2.8/70-300ED ..... £175-£2295  
NIKON 80-200f2.8AF-DI/AFS ..... £495-£1195  
NIKON 80-400mm VR/UNUSED ..... £745-£1145  
NIKON 50-300mm f4.5 ..... £975-£1525  
NIKON 300mmf2.8 A/IS ..... £875-£1475  
NIKON 400f2.8/600f4/AF/IS ..... £ASK  
NIKON MF 200-600mm ..... £775-£945  
NIKON MF 180-600mm, so rare ..... £595  
NIKON 180f2.8AFD ..... £375-£549  
NIKON 300mm f4 ED/AFS ..... £445-£845  
NIKON 300mmf2.8 BAF/AFR ..... £1495-£3250  
NIKON 400mm f4 A/AF ..... £2495-£3495

RAYNOX HIGH DEFINITION FRONT-LENS CONVERTERS - £LOW PRICES  
CANON POWERSHOT PRO-1/NEW? ..... £175-£295  
CANON POWERSHOT G2-G12 ..... £399-£325  
CONTEX TVS DIGITAL, BxD, AS/NW ..... £275  
HP 967 (10.1mp) New ..... £169  
LEICA DIGILUX-L1, AS/NW ..... £295  
LEICA D, LUX 2/3M ..... £275-£475  
Minolta Diimage 22-25 ..... £119-£149  
Nikon Coolpix 5000/700 ..... from £89  
NIKON COOLPIX P5000-6000 ..... £169-£225  
Olympus E20, SP510, CS5050 ..... £145-£275  
PANASONIC LX1-3, FZ8-50 ..... £169-£325  
RICOH GR DIGITAL 1-3 ..... £165-£275  
RICOH GR100/200-VF/NEW ..... £195-£295  
Sigma DP1/DP1s/AS/NW ..... £245-£325  
SONY H9, 15x, AS/NW ..... £195  
Sony DSC P/W/T/AS/NW ..... £95-£215  
Sony DSC F717/F782 ..... £125-£399  
Various 2-16MP cameras ..... £LOW

SONY-MINOLTA FANS-NEW SONY  
35mm/11, 46 85mm/1.4, Zeiss ZA, 70-200mm/2.8, 500mm/8, 500mm/4, 100mm/2.8, 80mm/2.8, 80mm/5.6, 100mm/2.8, 18-250mm, 18-70mm, 75-300mm, HVL-442/56  
SIGMA 300mmf4, 400f5.6, 70-300DGM/MAKRO, PLUS USED MINOLTA-AF 20f2.8, 28f2.4f2.8, 35f2.8, 50f2.8, 85f1.4, 100f2.8, 135f2.8, 500f8  
USED DIGITAL SLR CAMERAS AND LENSES  
CANON 10S MK111 ..... £2450-£2995  
CANON 10 MK111/NEW? ..... £1695-£2145  
CANON 10S MK11 ..... £1345-£1745  
CANON EOS 10 MK11 ..... £395-£995  
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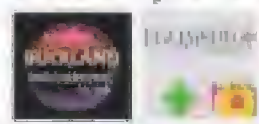
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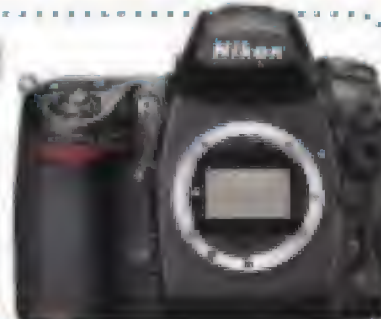
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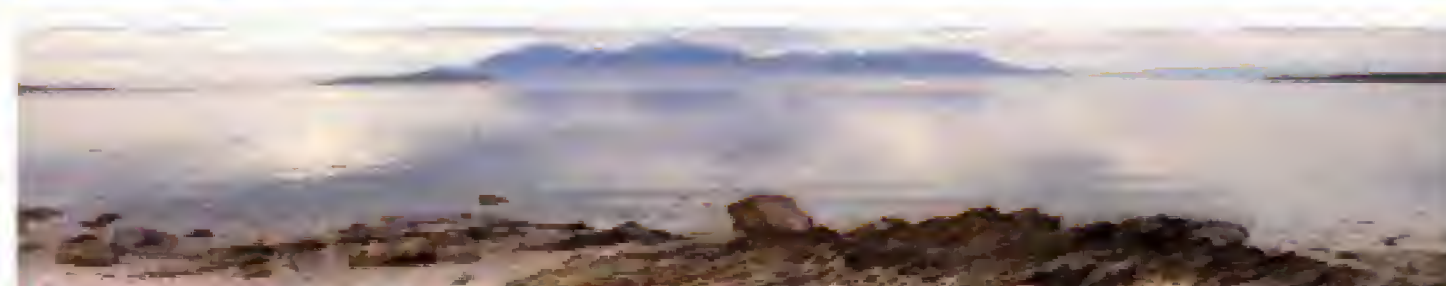
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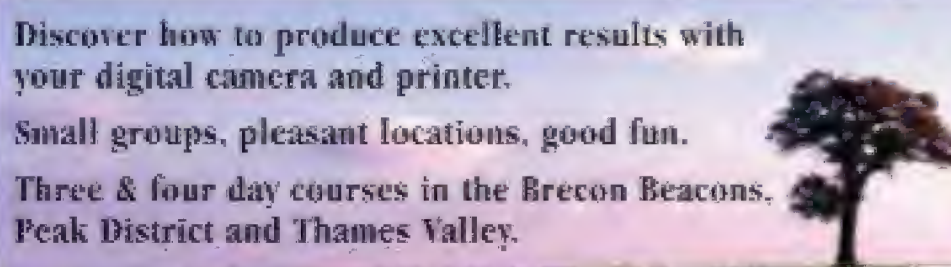
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# ROGER HICKS

**You may not be interested in buying a certain camera, but is there any reason to believe that it shouldn't be made?**

**WHEN** it comes to camera design, there are three ideas it is quite easy to conflate. The first is, 'I don't want this camera.' The second is, 'I don't see why they make this camera.' And the third is, 'They shouldn't make this camera.'

The first requires little analysis. Unless we are completely gullible consumers, there are always going to be things we don't want, either because we've already got better or because we have no use for them. Of course, we may also lie to ourselves about why we don't want them, usually to cover up the fact that we can't afford them.

It's not hard to move from the first to the second, either. The vast majority of viewfinder-less point-and-shoot cameras fall into this category for me. Trying to see an image on a shiny LCD screen in bright sunlight is more trouble than it's worth, and besides, I find it quicker, easier and more intuitive to compose an image with the camera at my eye rather than at arm's length.

I find it almost impossible to believe there are those who actually prefer to compose their pictures

on the back of a camera the size of a matchbox, but there are those who say they do. I am hesitant to call them liars, so whether I believe it or not, it apparently happens. All anyone can do in such a situation is to reflect that it would be rather a tedious world if we were all alike.

It's the third one that generally betrays its proponent as hard of thinking, the more so as the cameras they attack are usually among those that are easily defended. The most popular targets are cameras that 'aren't worth the money' or simply 'are too expensive,' both of which tend to be code for 'I can't afford one.' The fact that the manufacturer is in business, and is selling these cameras, suggests that despite the price, their products are in fact worth the money to many people, and that the people who are buying them do not find them to be too expensive.

It's perfectly easy to disguise envy in this way, whether you rationalise it as class warfare ('Decent hard-working people can't afford it') or as utilitarianism ('A good photographer can take a good picture with anything, and doesn't need one of

these.') But inevitably, different standards of 'need' are applied to things we already own. Someone who says that he needs a car to go to work and to carry his groceries home from the store is ignoring the fact that 100 years ago hardly anyone owned a car, and that there were plenty of other ways to get to work and buy one's groceries. He is also ignoring the fact that the vast majority of people alive today will never be able to afford a car, even if they have access to roads on which to drive them. But very few people will suggest that people's cars should be taken away from them and melted down to make simple tools and water-pumps for subsistence farmers.

In other words, it's perfectly all right for me to dismiss someone else as an overpaid wastrel, but as soon as I am the target of the same accusation, the rules change. Me? I'm just a hard-working guy who is paid, by modern standards, a pittance. The 'modern standards' I choose are, however, those of the well-to-do in the society in which I live, not the 'modern

standards' of a Tibetan refugee or an African subsistence farmer. Or even a second-generation unemployed kid in what was once a mining village in the North of England.

Are there, then, any cameras that genuinely shouldn't be made? Well, I believe there are. I'm talking about throwaways. Not about genuine, honest 'single-use' cameras, with their cheap plastic lenses and a roll of film pre-loaded, but about short-lived digital cameras that are used for a year or two and then 'upgraded' to something with even more features and an even shorter design life, often because the battery has died and a replacement costs an astonishingly high percentage of the price of a new camera. These are an impressive waste of resources, and an equally impressive waste of the time we have to work in order to buy them. Unless they know they are likely to get better pictures from a new camera, why does anyone buy these catchpenny gadgets? Well, the clue lies in my second paragraph: completely gullible consumers. **AP**

**Roger Hicks** is a much-published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at [www.rogerandfrances.com](http://www.rogerandfrances.com)

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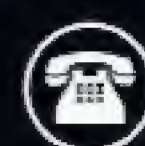
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